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LITERATURE.

THE IRISH RACE IN CANADA.

The Irishman in Canada. By Nicholas Flood Davin. (London: Sampson Low & Co.; Toronto: Maclean & Co., 1877.)

MR. NICHOLAS FLOOD DAVIN has an Irishman's enthusiasm for his race. Instead of at once plunging into his subject and telling his readers all that he thinks it worth while to communicate to them concerning his countrymen who have found a home in Canada, he occupies many pages with a dissertation on the history and genius of the Irish people. Of course St. Patrick figures in the twofold character of statesman and saint; and much rhetoric is expended on the O'Rourke, the O'Briens, the O'Neills, and many other semi-barbarous worthies. Much, however, may be forgiven to a writer who, while showing a tendency to rhapsodise over the great men of his nation—without, perhaps, too much regard for their true place in history, or for the real quality of their deeds—displays in the more solid portion of his work a warm sympathy with the cause of freedom, and with the sufferings of his poorer countrymen. Mr. Davin, it must be confessed, has been completely successful in establishing the title of the Canadian Irish to occupy in one respect a position of superiority over their English and Scotch fellow-subjects. We believe the impression widely prevails that in Ontario the Scotch, and in Quebec the French, constitute a preponderating element in the population. This is true enough so far as the French Canadians are concerned. They continue to form a large majority in the older province, and, indeed, appear to have undergone but little change since Vaudreuil signed the articles of capitulation in 1760. But it is a remarkable fact that, not only in Ontario, but also in the other provinces, the Irish are more numerous than either the Scotch or the English. "In the four provinces of Ontario, Quebec, New Brunswick, and Nova Scotia there are 706,369 of English, 549,946 of Scotch, and 846,414 of Irish origin." In Ontario the Protestant Irish are twice as numerous as the Irish Roman Catholics, and thereby materially help to form a counterpoise to the great Catholic population of the province of Quebec. It does not enter into Mr. Davin's plan to throw any light upon the effect of the existence side by side of these two great communions; but, having regard to the aggressive temper of Ultramontanism in Quebec, the friends of religious liberty have good reason to congratulate themselves upon the fact that the Irish vote in Ontario is em-

phatically given in the interest of Protestantism.

Mr. Davin's chief object is to show the distinguished part which Irishmen have played in the settlement of Canada, as well as in its military and political history. While we fully admit that he has accomplished his purpose, he has yet done so in a very inartistic manner. His pages are crowded with details of American and even European events which have only a remote bearing on the fortunes of Irishmen in Canada. Moreover, unless every man who emigrates and helps by the sweat of his brow to promote the successful establishment of a colony merits a niche in the Temple of Fame, Mr. Davin has greatly erred in recording the names of so many persons who had nothing to recommend them except that they had made a little money and were Irishmen.

Nevertheless, Irish settlers form the most notable figures in the history of the colony under British rule. Passing over military heroes like Guy Carleton and Fitzgibbon, who play a romantic part in Mr. Davin's narrative, we prefer to dwell on such a career as that of the late Colonel Talbot, who was a fine type of an early colonist, and whose services to his adopted country in its comparative infancy deserve even more than the space accorded to them in this work. Talbot, as an officer in the 24th Regiment, had been stationed at Quebec in 1790; and after the Peace of Amiens he returned to Canada, having previously obtained from the English Government a contingent grant of 5,000 acres. Mr. Davin states that the spot which he selected as the scene of his colonising experiment had first attracted his attention during one of General Simcoe's expeditions:—

"On arriving here, Talbot erected a tent on top of the hill, turned host, met the Governor at the tent door, and with that dignity which was part of his inheritance invited his Honour to the Castle of Malahide. 'Here, General Simcoe,' he said, 'will I roost, and will soon make the forest tremble under the wings of the flock I will invite by my warblings around me.' On the following morning they stood at the Forks, where London now stands, when General Simcoe said: 'This will be the chief military dépôt of the west, and the seat of a district. From this spot I will have a line for a road run as straight as the crow can fly, to the head of the little lake'—where Dundas stands to day."

Colonel Talbot lived a patriarchal life. He was a man of rough but paternal character, and always dealt with the settlers in a spirit of discriminating liberality. He built his so-called Castle of Malahide on a high cliff overlooking Lake Simcoe. Here he kept open house, constantly receiving visitors of every rank and class. Here also in the absence of a regular clergyman he was wont to conduct religious worship and even to baptise the children, devoutly passing round the whiskey bottle after each service.

"His mode of transferring land was peculiar. He was accustomed to pencil down the name of the settler, and this rough-and-ready way of giving a title was aided by his memory. A transfer was effected, not by elaborate conveyance, but by a piece of india-rubber and a stroke of the pencil."

The results of his fifty years' labour in the work of settlement may be seen to-day in twenty-nine townships, containing an aggregate of from 160,000 to 180,000 inhabitants. His success was attributable, not only to the care with which he selected emigrants, but also to his scrupulous good faith in monetary transactions. He yielded at last to a weakness for the bottle, but the censorious should remember that he lived at a time when Canadian gentlemen were "very fond of drinking to excess, their favourite beverages being Jamaica spirits, brandy, shrub, and peppermint."

From Mr. Davin's work we obtain some interesting glimpses of the early religious life of British America. It is worthy of mention that two very different systems of theological belief are mainly indebted to Irishmen for the root they have taken in Upper Canada. Bishop M'Donnell, ex-chaplain to the Glengarry Fencibles, on the disbanding of that regiment obtained 200 acres of land for every one of his comrades who was willing to cross the Atlantic. He arrived in 1804, when there were only two clergymen of his Church in Upper Canada, whereas in 1836 he could boast that by his exertions thirty-six churches had been built, and the number of priests multiplied eleven-fold. It is a curious fact that this martial prelate raised the first Glengarry Fencibles in order to assist in suppressing rebellion in Ireland; and that subsequently in Canada he was chiefly instrumental in raising a second force of the same name for the purpose of defending the colony in the American war of 1812. Methodism was introduced into Upper Canada by Nathan Bangs, but it owed much to Henry Ryan, "an Irishman of the Boanerges type, an O'Connell in the garb of a Methodist preacher, who was in 1805 appointed to the Bay of Quinte circuit." The Methodists had their full share of persecution. In Newfoundland their banner was unfurled by one Lawrence Coughlan, an Irishman. His enemies endeavoured to compass his death by bribing a medical man to poison him; but the doctor, instead of committing the murder, was actually converted by his intended victim to Methodism, and then revealed the plot. The Governor at last interfered, and showed his appreciation of Coughlan by making him a justice of the peace—an extraordinary compliment to pay to a travelling preacher. We regret that Mr. Davin does not disclose the nationality of either the Governor or the doctor.

Irishmen played an important part in the Canadian rebellion of 1837, and rendered services to the Crown which deserve to be held in lasting remembrance. It was an Irish working-man—one John Molloy—who at that period, by the force of his natural eloquence, materially assisted to confirm the loyalty of the humbler class of his countrymen. But it is on the career of Mr. Baldwin, the real founder of representative institutions in Canada, that Mr. Davin dwells with the greatest satisfaction. The son of an Irish emigrant, he early identified himself with the Reform party, and as long as he lived exercised a commanding influence over Canadian politics. His father wished to found a family, "the head of which

should draw a princely revenue from an entail estate." The sequel to this was that it fell to the lot of the younger Baldwin to pass a law abolishing primogeniture. It would now be practically impossible for an aristocracy to take root on the soil of the Dominion. When an Irishman endeavoured to impress Colonel Talbot with a respect for his pedigree, the rough old settler contemptuously replied, "My dogs don't understand heraldry." And recently Mr. Mackenzie, the present Prime Minister, and the Hon. George Brown, his principal supporter, both declined knighthood on the ground that titles are inconsistent with Canadian ideas or institutions. Mr. Davin devotes one of his most interesting passages to a brief sketch of D'Arcy McGee. This unfortunate Irishman, besides being a brilliant speaker, was a man of poetic fancy; he contemplated writing an epic on emigration, and actually did write several poems of considerable power. Mr. Davin thinks that one of them suggested to Mr. Disraeli his famous metaphor of Ireland surrounded by "a melancholy ocean."

Although some parts of Mr. Davin's workmanship are open to criticism, he has yet written a book at once interesting and instructive. He has effectually defended his countrymen in Canada from imputations which are often cast upon them by persons ignorant of their real character. He has shown what excellent work Irishmen have done in Canada, and how largely the prosperity and freedom of the Dominion have been built up by their labours. He has, therefore, made a valuable contribution towards our knowledge of the history of the British provinces in North America.

F. W. CHESSON.

A New Testament Commentary for English Readers. By various Writers. Edited by Charles John Ellicott, D.D., Lord Bishop of Gloucester and Bristol. Volume I. (London: Cassell, Petter & Galpin, 1877.)

THIS Commentary, Bishop Ellicott's Preface explains, is especially designed for two classes of readers: first, those who, disturbed by modern criticism, have learned "to doubt the full authority of Scripture, but who would rejoice to have those doubts dissipated;" and, secondly, "that much larger class that (by God's blessing) doubt not, but desire more fully to realise and understand." For such readers the work seems well adapted. As regards the latter class, indeed, it is, of course, just possible that it may excite in their minds for the first time those doubts from which they have hitherto been so happily free; but by its learning, ability, and general fairness in the statement of objections; by the moderation of its tone, and sometimes almost pulpit persuasiveness of its style; by its boldness in grappling with some difficulties, and the graceful manner in which it glides past others, it should go far to meet the wants of those who are compelled to doubt and yet would fain believe. The work, in its notes, the introductions to the several Gospels and to the whole Testament, and the short essays on various points of interest, will be found

to contain everything necessary to enable the reader to understand and enter into the spirit of the sacred text, together with all the latest and most approved answers to sceptical objections; and whoever will commit himself unreservedly to the guidance here offered to him may depend on being brought safely to the consolatory conclusion that our four Gospels, as they now stand in the most approved text, came originally from the writers whose names they bear, and that they are, throughout, if not infallible or literally inspired, yet perfectly authentic and credible narratives. To say, however, that the authors have always done full justice to the opposite side, that they have been perfectly successful in their replies, and that they never resort to forced interpretations or gratuitous conjectures, would be too much. In regard, for example, to the vexed question of the day of the crucifixion, the ingenious suggestion that the celebration of the Passover must at any rate have extended over several hours, and that the priests and elders, yielding to the urgency of the case and in defiance of the law, kept theirs on the following morning, making it a breakfast instead of a supper, no doubt goes some way to reconcile St. John with the Synoptics; but, besides being very improbable in itself, it unfortunately involves the most complete self-contradiction in the evangelist's mode of reckoning time. The "sixth hour" in John iv., 6, we are correctly told, means twelve o'clock at noon; how comes it, then, to mean six o'clock in the morning in John xix., 14? And yet if it does not, we must resort to the still more violent supposition that the priests postponed their Passover till the afternoon of the day following the legal one, and that John records this without any hint of the irregularity of the proceeding! After all the real question is, what is the natural impression made on the mind of an unprejudiced reader—that the crucifixion took place, according to St. John, before or after the Jews' Passover? and that question the unprejudiced reader must answer for himself. Again, in the introduction to Matthew, the writer's argument for the identity of the Gospel described by Papias with our Matthew, on the ground of the improbability of a Gospel bearing Matthew's name vanishing out of sight and being superseded by a pseudonymous work, is vitiated by the omission, in this connexion, of Papias's statement that Matthew wrote in Hebrew. This is mentioned in the next column, but here it is surely too much to say that "there is no evidence of the existence of such a Hebrew Gospel," in face of the fact that such a Gospel was not only known to St. Jerome, but believed by him at one time to be the original Matthew, and that this view is held by some respectable modern scholars. Probably, no one believes the original Matthew to have vanished; no doubt it remains embedded in our first canonical Gospel, but its identity with it, in view of the testimony of Papias and for various other reasons, can scarcely be affirmed. But it is unnecessary—indeed, here impossible—to enter further into questions which will probably remain matters of controversy till the end of time, and on which it cannot be expected that much new

light will be thrown. Enough, perhaps, has been said to show the character of a work which, after all, contains a great deal of useful information, clearly conveyed, and which is written in an earnest and temperate spirit. Some of the introductory essays—for example, those on "The Text of the New Testament," and "The English Versions of the New Testament"—are excellent summaries, brief, but for the general reader sufficient, of what is known on the subject. Others, as has been seen, contain matter for criticism. An Excursus on Demoniac Possession gives a very fair statement of the facts of the case, but when the reader asks to what conclusion he must come, he finds himself involved in a cloud of vague generalities. On the whole, the work of the Revs. E. H. Plumptre, D.D., and H. W. Watkins, M.A., the authors of the Commentary on the first three Gospels and on St. John, respectively, is, perhaps, as well done as any work written so entirely in the interest of a foregone conclusion could be; and dealing, on the whole, fairly with difficult points, while keeping strictly within the lines of a moderate orthodoxy, it is calculated to prove acceptable to a large number of readers.

ROBERT B. DRUMMOND.

London in the Jacobite Times. By Dr. Doran, F.S.A. (London: R. Bentley & Son, 1877.)

THE volumes of Dr. Doran begin with an anecdote which may remind us of the introductions to the historical novels of fifty years ago. "In the last morning of Queen Anne's life a man deep in thought was slowly crossing Smithfield. The eyes of a clergyman passing in a carriage were bent upon him." The perplexed wayfarer, whose mind was saddened by thoughts of the coming triumph of the partisans of Ormond and Bolingbroke, proves to be the Dissenting minister, Bradbury; the clergyman was Bishop Burnet. The bishop was able to lessen his anxious friend's distress by imparting to him the mortal illness of the queen, and to promise that he should receive the earliest news of an event which could not be far distant. That same day the bold Dissenter electrified his congregation by praying for the health of their new sovereign, George I.

This incident may be taken as a fair sample of the contents of these volumes. The reader will probably open them in the vain hope of finding a description of London in the years when the Jacobites had not lost all faith in the return to the throne of the king over the water. English literature already possesses numerous volumes, of great antiquarian merit, describing the churches of our chief city, the illustrious men and women who have been baptised, married, and buried within their walls, and the distinguished inhabitants who have trodden its streets. It still lacks a work which will present us with a series of pictures of London life at the chief epochs of our national history, and show the "leaps and bounds" of its marvellous growth. Anyone taking up these handsome volumes in the expectation of finding this want partly remedied

will close them again with a profound feeling of disappointment that Dr. Doran has preferred to chronicle the incidents—low and trivial as they often are—of Jacobite life in London. Interesting and amusing gossip he will find in abundance; with these volumes before him, even a weeping philosopher might put aside his principles for an idle half-hour at least. Their pages are instinct with life, and the scenes are painted with as much vigour as if the author had himself beheld them. In the charm of novelty the first volume far surpasses its successor. The second deals chiefly with the rebellion of 1745, and the trials of the Scotch lords who shared in it; and these are tales which have been told and retold by many practised pens. The inglorious Jacobite rising of 1715, and the subsequent careers of its leaders—always excepting the stirring story of the escape of Lord Nithsdale and the heroic devotion of his wife—have not yet been worn threadbare by the literary compiler, and we can still read with pleasure the details of the treason of Counsellor Laver and the trial of Atterbury. At this epoch, too, the attachment of the lower classes in London to the cause of the Stuarts, and their hatred to the Hanoverian favourites, were but little diminished; the loyalty of the army was still regarded by its leaders with suspicion; and the temper of the clergymen of the Established Church was shown by a suggestion to borrow the Dutch custom that the clergy “should preach only from texts prescribed for them by the civil authorities.” Jacobitism was as yet a living fact in English life, and its partisans laboured energetically for the support of their king by the pamphlet and the newsletter. Possibly the most amusing anecdotes of Jacobite conspiracy, and the most striking illustration of the undercurrent of Jacobite life in England supplied by Dr. Doran’s labours, will be found in the details of prison life in Newgate in 1716; the arrest of Wyndham and his confederates; the painting of the face of Judas in the altar-piece of Whitechapel church in imitation of the well-known features of the ex-Jacobite Kennett; and the punishment which Atterbury tried to inflict on the Whig curate at Gravesend for the crime of preaching to a detachment of Dutch soldiers without having first obtained episcopal permission. But the history of the last century is saturated through and through with scandal and gossip, and everything that can be culled from fashionable diarists or frivolous letter-writers, with any reference to the life of the Jacobites, has been reset and repolished by the art of Dr. Doran. He has borrowed Lady Cowper’s pictures of the quarrels of the rival courtiers and of the angry divisions of the Court ladies on the relative merits of their favourite divines and dramatists. He has based his history of the short-lived rebellion of 1715 chiefly on Patten’s narrative of the treason which that traitor had laboured eagerly to spread, but for which he managed to avoid paying the penalty by the simple expedient of turning king’s evidence and helping to slay his former comrades. The account of the trial of Atterbury is derived from the *Lives* of the Jacobite prelate and the letters of his sympathising friend, the poet at

Twickenham. Horace Walpole’s letters, the autobiography of “Jupiter” Carlyle, and the diary of Byrom, the Jacobite satirist and shorthand teacher at Manchester, reflect day by day the hopes and fears which agitated the hearts of residents in England during the march to Derby and the trials of the rebellious peers at Westminster Hall. The assertions of authorities like these, even when their names are not specifically mentioned, can easily be identified and rated at their true value by the literary student. Too often, however, the doubtful statements and bold theories of Dr. Doran could only be critically tested after a lengthened perusal of such vague authorities as a Whig journal or a Tory newswriter; and the reader anxious to investigate the sources of many of the anecdotes which throng these pages will lack the assistance of even those imperfect guides. Why a history of *London in the Jacobite Times* should begin with the last morning of Queen Anne’s life it is difficult to tell. Were there none sorrowing for the fall of the Stuart dynasty during the reign of the Dutch William? Were there no Jacobite intrigues in the reign when even the queen herself was more than half-suspected of a desire to recognise the heir to her throne in her banished brother? Dr. Doran’s object in bringing his work down to the present time is easily explained. His aim has been to reproduce, with some slight additions, the article—ascertained a few weeks ago to have been written by the author of the *Life of the Jacobite engraver Sir Robert Strange*—which appeared in the *Quarterly Review* of June 1847, destroying without hope of resurrection for any reasonable mind the silly claims of some insignificant pretenders to the questionable honour of descent from the Young Chevalier. His labours would fitly have ended with the destruction in the childless decease of that unhappy prince of the hopes of the few Jacobites then left to cherish the cause of the Stuarts.

Dr. Doran’s knowledge of the literature of the past century, and his previous publications on that portion of our country’s history, would naturally have led us to expect from his pen a work of more careful editing than this. An unusually large number of misprints might without much labour be pointed out in these volumes. Keen, Chiselden, Mussey, Cuthcart, Wreag, Marchmont, are some of the variations of spelling for the illustrious, or illustrious-obscure, of bygone years. The recollection of the “Browne medals” at Cambridge should have prevented an error in the spelling of the name of that venerable Whig physician whose poetical epigram on the gift of Bishop Moore’s library to the University of Cambridge extorted an unwilling meed of praise from the Tory Johnson. There are more serious faults than these. It is surely a mistake to speak of Thomson’s attachment to the petty Court at Leicester House as “almost servile worship of the reigning family” when the poet’s play—the performance of which was prohibited by the Ministers of George II.—contained many plain allusions to the monarch’s hatred of his eldest son. It is certainly unjust to the blameless memory of “humble Allen” of Prior Park to repeat a

pamphleteer’s coarse suggestion that his fortune was acquired chiefly by his practice of opening the letters which passed through the post-office. Dr. Doran pays a just tribute to the memory of Mr. James Yeowell, “the last Nonjuror, if not the last Jacobite, in England,” for his unflinching ardour in filling the pages of *Notes and Queries* with the fruits of his profound research, but a better compliment to his memory would have been in avoiding the error of dignifying the laborious antiquary William Oldys (whose life he illustrated with ample learning) by the titles of “Sir William Oldys, Gentleman Usher of the Black Rod.” The statement that Peploe of Preston was rewarded for his devotion to the Hanoverian cause by the gift of the see of Carlisle must have been penned in temporary forgetfulness of the part which that active divine played, as Bishop of Chester, in counteracting the treasonable inclinations of Dr. Deacon and Byrom at Manchester. When Edward Harley walked out of the House of Commons without voting for the Tory resolution for Walpole’s removal from the Royal counsels, with the generous remark that he would forget that statesman’s injury to his noble relative and return good for evil, he alluded to the first Earl of Oxford and not to the insignificant peer who succeeded him in the title. The career of the “Jacobite Johnson” should be familiar in all its bearings to a writer on the London which he loved so fondly; but Dr. Doran calmly disposes of the Doctor’s life in 1745 with the assertion that he was “quietly engaged on his Dictionary.” Could we acquiesce in the truth of this statement it would be an easy and pleasant solution of a question which has puzzled the minds of many famous critics. Boswell himself could only point out the curious fact that Johnson’s literary career for the years 1745 and 1746 was almost a blank, and hesitatingly suggest that he was possibly occupied with his proposed edition of Shakspeare. Hazlitt, in that delightful essay on “Persons one would Wish to have Seen,” so brimful of glimpses of the wayward wit of Charles Lamb, declared his wish to converse with Johnson and obtain from his own lips an explanation of his life in those eventful years. That Dr. Doran should print such an assertion is the more extraordinary as the passage in Boswell to which we have just referred is actually transferred in another place to his own pages. Again, as Dr. Doran states that Johnson reviewed Tytler’s (misprinted Tyler’s) vindication of Mary Queen of Scots in the *Gentleman’s Magazine* after he had accepted a pension from George III., it may be well to point out that the review appeared in 1760 and that the royal pension was not granted until 1762. The discovery of errors like these in the passages where it is possible to test the accuracy of the work does not tend to increase our confidence in the correctness of the statements which must be taken on trust. A guide who has a tendency to lead us astray in the roads with which we are acquainted will not be followed with blind confidence in those which are unknown. The animation of the style and the pungency of the anecdotes will make *London in the Jacobite Times* a pleasant companion in an

idle hour; but is that the only object with which Dr. Doran has raised from their graves so many buried events of the last century?
W. P. COURTNEY.

History and Poetry of the Scottish Border.
By Professor Veitch. (Glasgow: Maclehose, 1878.)

MR. VEITCH has undertaken a work which is certainly needed—namely, the literary, ethnological, and political history of the Scottish border. His book, it is true, is only a study; a thorough history would require, not merely immense research, but the space of several volumes. The Celtic or Teutonic names of rivers and hills enable the author to decide the proportions in which members of different races have, at different periods, occupied the “hopes” and “haughs” of the lowlands. The Teutonic names, Whiteside Hill, Deid-for-Cauld Hill, Cauld-shiel, Blaw-weary, Glower-ower-em, and so on, certainly sound very flat in comparison with the Celtic terms, in meaning and music so rich and magical. Such are Cardrona, Rodono, Traquair, Penvenna, Caer-lee. The Germanic settler looked to the comfortable or uncomfortable aspect of a place; the Celt gave such names as Ardnamurchan—the headland of the great ocean—that linger still in the recesses of the hills like the last echo of Arthur's horn. Leaving questions of philology, Mr. Veitch treads with a good deal of assurance on the debateable ground of Arthurian history. He finds the scene of the “last battle in the west” “possibly on the Carron,” and is anxious to hold that King Arthur was a Scotchman. We cannot pretend to enter into controversy with Mr. Veitch and Mr. Skene, or to unriddle the topography of Nennius. It is better that Arthur should be a Scotchman than a Solar hero, and so far Mr. Veitch's interpretation is welcome. The argument on page 84, that there is no trace of living Scotch legend which can have originated the Arthurian names of places on the borders, is certainly worth notice. It would follow that the designations have come down “from a time and people that are almost prehistoric.” To most inhabitants of the borders, and most travellers there, the more certain later history and poetry have a greater charm. It may be admitted, however, that Mr. Veitch (p. 137) has given a poetic definiteness to the figure of Merlin the Wild, following along the winding burns the lady of shadows and sunshine, whom later poetry recognises as Nimue or Vivien. When Mr. Veitch (p. 140) makes Merlin the Clough of the period, and calls this idea of his own “a far finer conception than anything either in Malory or Tennyson,” his pleasure in his proper thought carries him rather far. Is not this version of Merlin's lays a little American in tone? Merlin is addressing the apple-tree—

“While my reason was not aberrant I used to be around its stem.”

“Up and around” is all very well in the works of Mr. Walt Whitman. Mr. Veitch might have given us a translation of his own better than that which he quotes.

To come to later times. Mr. Veitch (p. 161) does not convince us that Satchells was wrong in his theory of the early greatness of Buccleugh, as attested by the forest chapel hard by the Rankel burn. His view of Edward I. (p. 218), if a kindly Scot may say so, is grotesque. Mr. Veitch must know very well that Edward acted within his legal right—and well within it—and to Simon Fraser he showed great clemency. Mr. Veitch complains that “we are very apt to interject into ancient actors and thinkers modern ideas,” but he himself does more. He judges Edward's policy by those laws of private morality and equity which, even now, are far indeed from being sovereign in the relations of States and statesmen. Let it be admitted that Wallace was as good a man as, or better than, any Greek klept of the War of Independence, and that Edward was a civilised statesman, with an almost pettifogging love of legality, and with a temper that could be cruel. To call him “a murderer in the first degree” is less excusable than to style Wallace *latro quidam*. As for the Scottish nobles, theirs was a thoroughly Servian policy. Mr. Veitch actually plays the Jesuit to excuse Simon Fraser's breach of his oath (p. 221).

After the lapse of six hundred years, we can still enjoy losing our temper over the English supremacy. Michael Scott is a hero about whom no one quarrels, and Mr. Veitch gives us a good account of this old Border scholar, and of Thomas of Ercildoune, the maker of a poem which was to his age and pastoral country what the Homeric hymn to Aphrodite was to classical antiquity. The Fairy Queen found Thomas as the Cyprian met Anchises—

σταθμοῖσι λειψιμένον οἷον ἀπ' ἄλλων—

and from this meeting he, like the Trojan prince, got good things and evil. Among fragments of domestic history, the view which Mr. Veitch shows us of the inner arrangements of a border tower is the most interesting (p. 272). He is an independent witness to the authenticity of the ballad of “Johnnie Armstrong” (p. 293). As to “Tamlane,” and especially as to the line, “The north wind tore the bent,” we have painful doubts. Compare the version in Monk Lewis' *Tales of Wonder* with that in the *Border Minstrelsy*, and discrepancies of a suspicious sort will appear. It is unlikely that the “courtly makers” of Sir David Lyndesay,

“That ballatis brevis lustely, and lays
Quhilkis to our prince dailie they do present,”

were authors of the Border *Volkslieder*. Their “balladis” perhaps had the *envoi du prince*, and were of the French form of the ballade. The *Volkslieder*, on the other hand, are in the least artificial metre, and moreover many of them are found much the same in Spain, Denmark, France, and Greece, current in the mouths of the people. They have their place, with *Märchen*, among things born from the hearts of the peasants of Europe. The chief feature—to take one example—of “The Douglas Tragedy,” the gleam of the wounded lover's blood on the moonlit burn, and his assertion that it is the shadow of his red cloak, we have

found in either France or Denmark, but have lost our reference. The incident on p. 384 is French; Gérard de Nerval printed the *chanson* in *Les filles de feu*. Puymaigre, we think, gives variants. Mr. Veitch carries his history of border poetry through the eighteenth century, and includes the late Thomas Davidson's very beautiful verses. If we differ from him about Edward I., he has our heartiest sympathy when he laments the “uncleanliness with greediness” that defiles with brutal apathy the streams of the border. This is a subject on which one can hardly write calmly. Is there no hope that the gentry of Teviotdale and Ettrick, Scotts, Maxwells, Hamiltons, Johnstons, Armstrongs, will concern themselves to defend, even at the eleventh hour, the purity of the waters where their fathers achieved adventures renowned in song? By the way, has Mr. Veitch lighted in his studies on anything about Gualtere Scotto, a borderer, who was a printer in Venice about 1540? He is a member of the country side not to be lost sight of by Lowlanders. Mr. Veitch's volume is not too large for the knapsack of the tourist, and may be heartily recommended to all who care to follow Teviot or Tweed above the polluting manufactories to their shy sources in the lochs and moors. A. LANG.

Geschichte Frankreichs. Von Karl Hillebrand. 1830-1871. 1. Theil, 1830-1837. (Gotha: Perthes, 1877.)

THE history of France, which belongs to the great collection *Geschichte der Europäischen Staaten*, begun by Heeren and Ukert, and now continued by M. Giesebrecht, was brought by MM. Schmidt and Wachsmuth down to 1830. The contemporary portion has been entrusted to Herr Karl Hillebrand, a most fortunate choice. In his numerous works Herr Hillebrand has given proof of a remarkable versatility of talent and of an uncommon aptitude for work. He is the author of a book of historical criticism on the history of Florence in the time of Dino Compagni, of another on Contemporary Prussia, and of numerous studies on German, English, French, and Italian history and literature of the nineteenth century. He has travelled throughout Europe, and speaks and writes English, French, German, and Italian with equal ease. Having lived for many years in France as a refugee, he naturalised himself there, and assiduously frequented literary and political circles, and, after the war, showed in his book *Frankreich und die Franzosen* that he understood how to see, to observe, and to remember with clearness. Moreover, since 1870 Herr Hillebrand has so far become a devoted partisan of the new German Empire that we may trust him not to show towards France any sympathy that might wound German sensibilities; while at the same time his knowledge of political men and things in France serves to put him on his guard against all such attacks as are groundless and out of place.

It is to this peculiar position of Herr Hillebrand that his book owes a portion of its originality. Half French, he writes with visible impatience against France, against the temperament, character, and ideas of French-

men; of old an advanced Liberal, and having formerly changed his country on account of his political opinions, having lived in France in the midst of Republican friendships and connexions, he treats the Republican party with a severity, and even with a bitterness and hostility, which reveal themselves on every page.

In this hostile attitude toward the France of July and the advanced parties, we are conscious at the same time of national prejudice, and of that exaggerated reaction which is always experienced by converts with regard to the opinions that they have given up. For the most part this hostility shows itself only by a scornful, ironical manner, more easily felt than described; but at times it breaks out in a more marked fashion, as, for instance, when he writes respecting the supposed desire of France to annex Luxembourg:—"Vielleicht dürfte Frankreich, als Preis seiner Uneigennützigkeit—muss doch jede Tugend ihren Lohn haben—auf die wichtige Grenzfestung Anspruch erheben;" when he calls the policy of France, with regard to Piedmont, "argwöhnisch-neidisch," with nothing to justify this characterisation; when he emphatically compares the intervention of France in Spanish affairs in 1822 with that of Austria in Italy in 1831, when the former was solely a military demonstration intended to prove to Russia that France was capable of action and of the formation of alliances, while the latter was an act of oppression accompanied by odious violence. The eulogium on Mazzini, p. 438, contrasts strangely with the scornful severity reserved for French republicans, and, two pages farther on, Herr Hillebrand quite gratuitously attributes to King Louis Philippe the desire to annex Savoy. It is impossible not to remember that the author has for some years past devoted a portion of his powers, as it is quite lawful that he should do, to bring about a friendly feeling between Italy and Germany, and consequently the estrangement of Italy from France. The harsh judgments pronounced on the Duc d'Orléans (pp. 477, 588) and on the Duc de Broglie (pp. 503–504), in which he takes no account of the difficulties that the personal policy of the king caused him, are explained by the fact that the Duc d'Orléans and the Duc de Broglie had very little sympathy with Prussia. Finally, there is a very significant passage in which Herr Hillebrand allows us to see the feelings of scorn with which constitutional principles now inspire him:—

"Mehr als je schien Europa in zwei Lager getheilt; mehr als je überredete sich die Eitelkeit der liberalen Staatsmänner, die Weststaaten vertreten die Civilisation, Aufklärung und gesundes Staatswesen gegenüber dem barbarischen, geknechteten, in Unwissenheit schmachthenden Ost Europa, und selbst in Berlin gewöhnten sich die Liberalen mit neidischen Augen nach den mit Cortes oder Ständen beglückten Hauptstädten Spaniens oder Badens zu blicken. Es brauchte Jahrzehnte, bis die Hohlheit dieser ganzen Anschauung von der gebildeten Welt Europa's erkannt wurde."

It does not seem that Europe has been so convinced of the emptiness of these conceptions, since, with the exception of Russia, she has everywhere adopted the constitutional régime, and since, undoubtedly, it is

in that régime that Russia herself will seek the remedy for the vices of her administration. But it is the fashion with statesmen of Herr von Bismarck's school to look upon the parliamentary system as a plaything with which to amuse nations. We are not surprised therefore to find Herr Hillebrand saying a little further on "that all social and political ties are in danger of being broken when the soldier subordinates his obedience to family considerations, to nationality or humanity, to individual convictions, or to enthusiasm for ideas."

This hostile and depreciatory disposition with regard to the men and the country whose history is being told is by no means a good preparation for the task of the historian. It imparts to the whole narrative an air of meanness and absurdity which detracts from the importance of facts and of ideas. It is not to Herr Hillebrand that one should turn in order to understand the enthusiastic and generous element in the movement of 1830, nor how the Liberal movement, repressed by every Government, ended by transforming Absolutist Europe into Constitutional Europe. We must not ask of him to explain to us how there might be something legitimate and noble in the aspirations of the Republican party, or even of the Left of the Chamber, nor expect him to treat them with as much equity as he has shown to Mazzini. At the same time Herr Hillebrand has too acute an intellect, and is too conscientious a worker, to give an offensive and aggressive expression to his prejudices, and not to bring to the study of the history of Louis Philippe both great penetration and the fruit of deep and original research.

These original researches consist for the most part in the use made of diplomatic documents contained in the archives of Turin and of Berlin. These certainly are not the archives with which it is most important to be acquainted; the true sources of information, the most abundant as well as the most authentic, are to be found in Paris, in Vienna, in London, and in St. Petersburg. Nevertheless, while playing a subordinate part, Berlin was mixed up with all the great European affairs; and as to Turin, its ambassadors, above all, the ambassador at Vienna, Count Pralormo, were so strictly pledged to the policy of Austria, that their information supplements to some extent the Viennese documents. The principal inconvenience resulting from the exclusive employment of these two sets of documents is that in so doing it is impossible to escape the prejudices of the ambassadors who wrote these despatches, especially when, like Herr Hillebrand, one shares to some extent in the same prejudices beforehand. Thus in all that concerns the English alliance, which was at that time the true policy of France, Herr Hillebrand reflects the ill-humour which it occasioned in the Prussian Court; and his opinions of Louis Philippe and his Government seem frequently to be affected by the excited and totally unjust estimate of the Piedmontese Minister in Paris, the Comte de Sales.

But how much valuable information has Herr Hillebrand drawn from these sources, hitherto so little utilised! Never until now

has it been shown anywhere with so much force, so much detail, and such full proofs, what was the fundamental characteristic of the government of Louis Philippe, the slow and persevering labour by which he succeeded in freeing himself from all those Ministers who sought to carry out in its sincerity the maxim that "The king reigns, but does not govern," and by which he changed parliamentary into personal government. The king's ill-will towards Casimir-Périer, his intrigues against the Duc de Broglie and M. Thiers, the manner in which he made use of Sebastiani and of Montalivet, while waiting for him who was to be the true Minister after his own heart, Guizot—all this is demonstrated with a precision that leaves nothing to be desired. What was only known in the rough is here exhibited in detail. All the affair of the Duchesse de Berry is related with great skill: the diplomatic intrigues that were mixed up with this chivalrous and ridiculous business are completely brought to light, and in particular the attitude of King Charles Albert is for the first time clearly explained.

The most remarkable part of Herr Hillebrand's book is that which is devoted to Casimir-Périer and the Belgian affair. Casimir-Périer is the only statesman of Louis Philippe's reign who finds favour in Herr Hillebrand's eyes; but this preference is certainly justified. Casimir-Périer's was a truly statesmanlike intellect, characterised by clearness of idea and frankness in word and deed. Without prejudices, and not having committed himself to a particular set of traditions or doctrines, he carried out a practical policy, being convinced both of the necessity of maintaining authority, and of respecting the laws of liberty. Raised to the Ministry at a moment when the Government was the object of the attacks of its enemies at home and of the mistrust of all Europe, he succeeded both in silencing the malcontents and in dissipating the suspicions entertained abroad, and, by a firmness equal to his prudence, secured a real prestige to the new monarchy. All this portion of his work Herr Hillebrand has executed in a masterly manner.

M. Thiers and M. Guizot are not treated with the same sympathy, which is fair enough, but they have given Herr Hillebrand the opportunity of drawing two excellent portraits, which form a truly artistic parallel (pp. 391–395). I will quote from the portrait of M. Thiers:—

"Ganz anders der kleine, lebhafte Marseiller, in dem sich die Nation, trotz aller seiner Fehler, sofort wiedererkannte. Die Leichtigkeit, mit welcher das Wort von seinen Lippen floss, ohne je in Rhetorik auszuarten, die Klarheit und Fülle, mit der er seine Gedanken entwickelte, die Verständlichkeit dieser seiner Gedanken, die Kunst, mit der er auch die verwickeltsten Fragen leicht fasslich darlegte, schmeichelten dem Hörer, indem sie ihn belehrten; er vermeinte, das Alles selber so machen und sagen zu können, und kannte in der That fortan die Frage, um die es sich handelte."

Die Weltanschauung, wie das Temperament des Mannes waren ächt französisch und ächt modern, und dieses corrigirte jene. Thiers war ganz rationalist. Die demokratische Monarchie des Kaiserthums schien ihm, wie den Meisten jenes Geschlechtes, sehr verträglich mit einer parlamentarischen Verfassung; an den Errungen-

schaften der Revolution, in Bezug auf Bürgerliches Recht, hing er mit Wärme und Ueberzeugung; er war begeistert für nationale Grösse. Bei alledem war er, wie viele seines Volkes, unbewusst ein Freund der Routine, und der Convention; argwöhnisch gegen jede Neuerung; ängstlich festhaltend am Bewährten," etc.

Herr Hillebrand's book is not a consecutive and compressed history of the reign of Louis Philippe, in which events in all their complexity are linked together in their chronological succession, with exact indications of their action and reaction upon one another. It is a series of studies and of pictures in which the facts are grouped after their kind. The first two chapters treat of home politics up to the fall of Lafitte (March 1831). Chapters 3 and 4 are concerned with foreign politics up to the occupation of Ancona (March 1832). The fifth chapter deals with home politics during the ministry of Périer (March 1831 to May 1832). The sixth chapter is devoted to the affairs of the Duchesse de Berry, and the seventh and eighth to the conspiracies and acts of violence up to the beginning of 1836; Chapter 8 takes us back to home politics after the death of Casimir Périer (1832-1836); and Chapter 9 is occupied with Louis Napoleon's rash enterprise at Strasbourg, and the formation of the Molé Ministry. The last chapter is entirely taken up with Algerian affairs.

If Herr Hillebrand continues his work on the same plan, he will need at least five volumes to reach 1870. His energy is not unequal to the task, and although we occupy a different standpoint, and differ from many of his opinions, we cannot but hold it a fortunate circumstance that so important a work should be undertaken by so talented and competent an author. Never has his skill as a writer been shown to more advantage, and we willingly overlook his Gallicisms, "Er hat als unter sich gewürdigt," "Jemanden sondiren," "Diese stupide Aeusserung." They give the greater piquancy to a book at once German in feeling and French in the talent it displays.

G. MONOD.

CURRENT LITERATURE.

Poems from Sir Kenelm Digby's Papers in the Possession of Henry A. Bright is the title of a new Roxburghe volume, edited and presented to the society by the owner of the papers. They are, it is true, but few in number, and many of them have already appeared in print; but to the members of the Roxburghe Club, who delight to be the owners of choice volumes, this will not outbalance the satisfaction of having some pieces which have hitherto remained unknown. As Mr. Bright can trace the ownership of his papers up to Sir Kenelm Digby himself, he has rightly printed them entire, classing them into "Poems in Sir Kenelm's autograph;" "Poems in Honour of his Wife," the beautiful Venetia Stanley; and "Miscellaneous Pieces." Mr. Bright contents himself with simply giving the poems, with footnotes—partly his own, and partly those of Mr. G. F. Warner, to whom he submitted the papers for examination—and with prefacing the whole with a short Introduction. With regard to the latter, we would gladly have seen something more full. Mr. Bright gives us but a scanty outline of the knight's career. Although Kenelm Digby's is a name which everyone knows, we venture to say that few are acquainted with the details of his life and the peculiarities of his character—a character com-

pounded of great qualities and grave faults, one which promised much and did next to nothing. There is little of Digby's own in this volume to detain us, his contribution being but six out of the nineteen pieces, none of which, however, have ever appeared in print. The first is a dedication in prose to Venetia Stanley of a translation of Tasso's *Amyntas*. Of the translation itself, unfortunately, nothing appears to be known. Then follow two sonnets, a piece on Solitude, a translation from the *Pastor Fido*, and an elegy on his wife written after her death in 1633. The following stanzas are selected from the last piece:—

"Bur'd in the shades of horrid night
my vexed soule doth groane, exil'd from light;
and ghastly dreames
are now the sad theames
that my frighted fancy feedes it self withall.

And to add afflictions wth new paine
despairing thoughts possesse my restlesse braine,
persuading me
that I nere shall see
her that onely can my past blest houres recall.

Therefore untill my soule wth freedome may
meete thine within her house of clay,
nought else shall satisfy
but still I
alone
will groane
this dolefull elegie."

The lines beginning "Shall I like an Hermett dwell," an imitation of Wither's poem, which are printed among the miscellaneous pieces, will attract more attention. They are, indeed, well known; for ever since the year 1734 they have been honoured by being ascribed to the pen of Sir Walter Raleigh, and, in spite of the doubts of successive editors, have hitherto found a place among his works. This honour they must in future forego, as Mr. Warner's note, we think, conclusively proves that they owe their existence to Sir Henry Goodere, or Goodyear, of Polesworth, in whose hand he shows the present copy to be written. Sir Henry was a versifier who treated friends whom he delighted to honour with copies of his various effusions; and the surmise that the verses before us were sent to Digby as a half-playful remonstrance against his infatuation for the fair Venetia is probably correct. At the end of the volume is a note, in the form of Appendix, which will prove of value to any future editor of Digby's *Private Memoirs*. Herein, by the aid of a letter discovered in the Public Record Office, the "Mardontius" of those Memoirs is identified with Edward Sackville, Earl of Dorset; and thus a chronological difficulty is met which has sprung from Aubrey's gossip about certain relations between Venetia Stanley and Richard, Earl of Dorset, Edward Sackville's elder brother, and upon which Sir Harris Nicolas has based his defence of the lady. In closing this notice we should say a word in praise of an excellent autotype from an engraved portrait of Sir Kenelm which stands at the beginning of the volume.

The Art of Beauty. By Mrs. H. R. Haweis. (Chatto and Windus.) In one of those interesting and intimate letters which Balzac wrote to one or other of the long succession of women whose half-social, half-sexual charm he was so very keen to appreciate, he summed up his view as to the first necessity of life in the exclamation *nous ne sommes que par l'amour*. Had he lived in quite our day he would have found the first necessity summed up for the many by *nous ne sommes que par l'argent*, and for the very few by *nous ne sommes que par la beauté*. To the very few belongs Mrs. Haweis. To exist she must have beauty. Mrs. Haweis, in her own devotion to beauty, appreciates quite inadequately the place given to the body even by those who do not profess exactly her creed. To say of general society "we have begun to think of the mind almost to the exclusion of the body" is to under-

stand very little the spirit of our leading classes, of whom a much more acute and accurate observer of them remarked in one of the happiest of his touches of satire that they resembled the Greeks in that they excelled in physical exercise and knew no language but their own. And when, again, she says "it is not wicked to take pains with oneself," she would appear to be writing under an impression equally mistaken, the only "pains with oneself" which any but the most ascetic or the most hypocritical have ever declared "wicked" being, not pains with the natural body, but pains to overload the body with that which is artificial. Her book on Beauty was written at many different times and has little unity. Its weakness is that its members hang but loosely together; its strength is in the writer's interest in the subject of which she treats. As a consequence, her volume contains among shrewd things and practical hints some inaccuracies, many trivial observations, and not a little which may be politely spoken of as dangerously near to the silly. But sometimes one is fairly surprised. How, for instance, Mrs. Haweis came to include in a volume which ought above all things to have been practical such chapters as those entitled "A Garden of Girls" it is difficult to imagine. The frothiest journalism, in its social comment, has never afforded an example of cheaper writing. They might easily have been accepted as "middle articles" for more than one weekly paper. Generally, however, there is no long spell of quite unsatisfactory work, for sometimes the touch of a finer hand breaks in upon the shabby English and the thin thought. Mrs. Haweis is not at her strongest in furniture or decoration—a theme of which the treatment must be very personal and individual, adapted to each particular case, difficult to generalise about, and upon which the greatest living authority has shown his wisdom by thus far declining to utter himself in any book. But, roughly speaking, Mrs. Haweis is sound, in accordance with the newer lights. In decoration, she, like her fellows and forerunners, has the good sense to insist on the first importance of backgrounds. A background, in room-decoration, is the beginning of everything: without a background everything is spoilt. She is just, generally, in her remarks upon colour. But she does not understand the quiet excellence of eighteenth-century English furniture—the charm and the real appropriateness of its simplicity, sobriety, and homeliness. And she makes an extraordinary mistake, as to matter of fact, when she writes of Chippendale, the famous cabinet-maker, as a man of the earlier part of our own century. Chippendale's book, published when he was already famous, appeared thirty years before our century began. On dress, though occasionally whimsical, Mrs. Haweis is more steadily right; and, when correct in her strictures, is correct with a good deal of humour. Both her strictures and recommendations are illustrated by little pictures from her hand; and we confess we prefer her in her piquant group of the classical, the sham-classical, the mediæval, the Watteau, and the wine-glass styles, to her in her ideal figure of the liberal and slender-limbed damsel gathering wild crab-apple blossoms as she stands by some grey Greek sea. There are silly women in London society who stand in need of her unpleasant reminder of the difference between the natural ribs and spine and the fashionable ribs and spine. And there are women in the hands of the ill-educated dressmakers who may learn from Mrs. Haweis the importance of not contradicting, by the fashioning of any garment, the proper lines of the body. Again, Mrs. Haweis is on the side of health, as well as of beauty, when she condemns the modern shoe. The foot which has worn modern boots or shoes for even half-a-dozen years is already a deformed foot, as artists know—the muscles have no play. As a preventive for the rising generation, Mrs. Haweis suggests sandals. Her dream is of sandals with woollen hose. But

she forgets London, and London in November. The Greek dame did not go shopping in rich brown fogs, or cross the pavement in black winter rains.

AN interesting volume has just been published at Dresden under the auspices of the Queen of Saxony. It is called *Caritas*, and contains numerous contributions from German poets, scholars, and artists. The object of the collection is to add, by its sale, to the funds of a convalescent hospital established by "Mother Simon" at the end of the late war, and after her death taken under the protection of the Queen of Saxony, the Empress of Germany, and other illustrious ladies. The hospital stands on the left bank of the Elbe, near to the three large castles, where many on passing may have seen the white flag waving with the red cross. Among a large number of articles in prose and poetry we may mention the following as likely to interest readers in this country also:—A sketch from the life of Stephenson, called "The Bravery of Genius," by M. M. von Weber, the son of Carl Maria von Weber, the composer of the *Freischütz*; most successful translations from the Chinese Shi King, by Victor von Strauss and Torney, the translator of Lao-tze; an important article on Tasso and the Counter-reformation by Hettner, the author of the well-known History of Literature of the eighteenth century, English, French, and German; an article by Prof. Max Müller, on old times and old people, giving his views on Schliemann's discoveries at Mycenae, and new translations from the Veda; a curious account of old customs and popular poetry in the Saxon Erzgebirge, by W. von Biedermann; a very clever play, "Caught by the Rain," by Dr. Koppel-Ellfeld; and an account of his journey to Constantinople by F. von Criegern, who was deputed by the Queen to conduct a number of trained nurses to the Turkish hospitals. There are some good poems by Bodenstedt, Mathilde Wesendonck, Adolphe Stern, Robert Waldmüller, and others; and interesting photographs of the Queen of Saxony, &c. The book is printed and bound with great taste, and published by E. Pierson, Dresden.

WE have received a pamphlet, entitled *British India* (Manchester: Ireland and Co.), containing the speeches of Sir Arthur Cotton and the Right Hon. John Bright, delivered in the Manchester Town Hall on December 11, 1877, with reference to famines and the means of their prevention. A corrective to the views and facts therein recklessly put forward will be found in two documents of a very different character that have arrived in this country by the last mail from Calcutta. These are the speeches delivered in the Legislative Council on December 27 by Sir John Strachey and Lord Lytton, announcing the future financial famine policy of the Indian Government. Sir John Strachey, the Financial Minister of Council, stated that the railway receipts during the famine year from October, 1876, to September, 1877, increased by no less than three and a quarter millions sterling; and that the trading classes engaged in the importation of grain are estimated to have reaped a clear profit of six millions sterling. Lord Lytton, in his speech on the same occasion, entered at greater length into the comparative advantages of Railways *versus* Irrigation. He pointed out that "Madras is, on the whole, the best irrigated part of India;" and that no feasible scheme of irrigation could add more than a narrow margin of about 20 per cent. to the area already artificially watered. It was much to be desired that decisive facts of this kind, deliberately arrived at by responsible officials, should be circulated in this country as widely as the crude theories of Sir A. Cotton, and also that the great influence of Mr. Bright had not been already pledged to the wrong side. Lord Lytton thus sums up the question:—

"Whether the value of the increased produce will, in any particular case, be sufficient to justify the

requisite outlay of capital on providing irrigation; whether the necessarily limited amount of capital available for purposes of improvement is best applied to irrigation works; or again, whether the physical conditions of the locality admit of irrigation at all—to these and many similar questions no general answer can be given. Each case must be decided in reference to its own merits, and on a careful review of many conflicting considerations."

NOTES AND NEWS.

A BOOK which will considerably interest old Oxford men is about to be privately issued to subscribers by the butler of Brasenose College—namely, a complete collection of the Shrove Tuesday *Brasenose Ale Verses*, so far as they can be discovered. These verses, which are the only survivors of the old *Terrae filius* style of composition that are now to be found in Oxford, are annually presented "by the butler," together with the strong spiced ale which they ostensibly glorify, at the Shrove Tuesday dinner. A copy dating from the end of the seventeenth century has been preserved by Hearne; but, unfortunately, all those written during the eighteenth century are lost, as they were spoken and not printed. The first copy of the verses of this century is Heber's, which has recently been discovered. The book, which will be much more carefully "got up" than the imperfect collection which was made twenty years ago, is edited and the allusions explained by a member of the college; Mr. Roberts of Boston is the printer, and an etching of the old Hanaper cup belonging to the Principal has been capitally executed for the frontispiece by Mr. W. M. McGill. The butler would be glad if intending subscribers would apply to him at once.

MESSRS. MACMILLAN AND Co. will shortly publish a *Life of George Combe*, by Mr. Charles Gibbon. Mr. Combe's well-known work *The Constitution of Man* is only second in popularity to Bunyan's *Pilgrim's Progress*, over 100,000 copies having been sold in this country, while it has been translated into six modern languages. The author was an early and zealous advocate of compulsory and unsectarian education for the people, and on this subject he corresponded with Cobden, Archbishop Whately, W. E. Channing, Horace Mann, &c. On such matters, too, he was consulted by the Prince Consort and Baron Stockmar, to whom in 1844 he presented an interesting Report on the Education of the Prince of Wales. The work contains a fragment of autobiography, and throws much light on the condition of religious thought in this country during the first half of the present century.

VICTOR HUGO's *Histoire d'un Crime* is being translated into Spanish by Señor Castelar.

THE February number of the *Law Magazine and Review* will contain an article by Sir Travers Twiss, Q.C., on the life and writings of the famous Italian jurist, Albericus Gentilis—the pioneer of Grotius, as he has been termed—who was Regius Professor of Civil Law in the University of Oxford in the reign of Queen Elizabeth. His most important work, on the Right of War, has been recently republished at the Clarendon Press, Oxford, at the expense of a committee under the honorary presidency of H. R. H. Prince Leopold, and it has been edited by Dr. T. Erskine Holland, the Chichele Professor of International Law. The article will contain interesting matter from MSS. in the British Museum, hitherto unpublished.

MR. R. H. HORNE, the venerable poet of *Orion*, has received from the Mikado of Japan two splendid volumes of Japanese poetry, veritable *livres de luxe*, in acknowledgement of his *Ode to the Mikado*, published in 1873. The volumes contain a series of lyrical pieces, by various authors, celebrating the Mikado's famous tour through his dominions for the purpose of ob-

serving and reforming all traditional abuses. As Mr. Horne's *Ode* treated of the same subject from a Western point of view, the gift has a peculiar appropriateness.

MESSRS. MACMILLAN AND Co. will shortly publish a popular edition of Cobden's speeches, uniform with their people's edition of the speeches of Mr. John Bright.

MISS HELEN ZIMMERN's book on Lessing, which has been advertised for the last year-and-a-half by Messrs. Longmans, will be ready in a few days.

WITH reference to our paragraph last week about the preservation and arrangement of municipal records, we may add that the Corporation of Leicester have appointed Mr. J. Cordy Jeaffreson, an inspector under the Historical MSS. Commission, to arrange, &c., their very valuable collection of muniments. Mr. Jeaffreson has already made a lengthy Report to the Commissioners on the papers, which will be printed in one of their annual Reports to Parliament. An account of the records of Somerset preserved at Taunton has also been drawn up by the same inspector.

LADY DUFFUS HARDY's new novel *Madge* will be shortly issued by Messrs. Hurst and Blackett.

WE notice that the new edition of *The Moor and the Loch*, long expected by those who have met with Mr. John Colquhoun on their sporting excursions in Scotland, is at last announced by Messrs. William Blackwood and Sons. The third edition of this work has been out of print for some years, and the veteran author has taken the opportunity to revise his materials and to incorporate with them his other well-known books, *Salmon Cuts and Stray Shots*, and *Sporting Days*. The new edition of *The Moor and the Loch* promises to be a complete encyclopaedia of Scottish sport, written by a man who, of all others, by experience, skill, and taste, is perhaps best qualified to do justice to such a subject.

THE Marquis of Ormonde has recently afforded the Royal Commission on Historical Manuscripts access to a further portion of the valuable archives at Kilkenny Castle. These manuscripts—which are of high importance to English as well as to Irish history—will be examined and reported on by Mr. J. T. Gilbert, F.S.A., in continuation of his previous work in other sections of the same archives, already published by the Commission.

THE Delegates of the Clarendon Press will shortly publish, through Messrs. Macmillan and Co., the third and concluding volume of Prof. Stubbs's *Constitutional History of England*. It consists of four chapters, dealing respectively with "The Houses of Lancaster and York;" "The Clergy, the King and the Pope;" "Parliamentary Antiquities;" and "Social and Political Influences at the close of the Middle Ages."

THE same publishers have in the press *Chapters of Early English Church History*, by William Bright, D.D., Regius Professor of Ecclesiastical History, and Canon of Christ Church, Oxford. The first chapter treats of the ancient British Church, while the rest of the volume is occupied with the age of the conversion of the Old-English people to Christianity.

BY the death of Mrs. Fanny Bury Palliser, at 33 Russell Road, Kensington, on January 16, the artistic world has been deprived of a willing and able worker. The first edition of her *History of Lace*, a complete and valuable work abounding in illustrations, was published in 1864, and a second followed in 1869. Some years previously she had assisted her eldest brother, Mr. Joseph Marryat, in revising the second edition (1857) of his elaborate volume on pottery and porcelain. In 1874, when the china-mania was raging with unprecedented fury among fashionable collectors, she published a *China-Collector's Pocket Companion*, remarkable for its fullness and accuracy of detail. A small

volume, admirably illustrated, on *Brittany and its Byways*, appeared from her pen in 1869; this is one of the most pleasing, if not the most profound, of the score of travellers-books published on that delightful district during the last ten years. She was a sister of Captain Marryat, and aided by her recollections of the varied incidents in her brother's career the *Life* of that well-known novelist which was published in 1872. Mrs. Palliser had for several years been a valued contributor to these columns on her favourite subjects.

To the literary appreciation of Sir William Stirling-Maxwell which appears elsewhere we may add some particulars of the bibliography of his works. After graduating at Trinity College, Cambridge, he spent several years in investigating the art-treasures of Spain. His discoveries in the collections of that interesting country furnished the materials for the *Annals of Artists of Spain* (1848, 3 vols.), a work full of amusing anecdote. The *Cloister Life of Charles the Fifth*, a perfect picture of the daily occupations of the great emperor after his seclusion in the monastery of Yuste, describes with greater detail and accuracy events which were imperfectly treated by Robertson. The *Court life of Philip IV.*, a monarch resembling our own Charles I. in his love and patronage of art, forms the centre of *Velazquez and his Works*; the only objection that can be brought against this volume is that it contains a somewhat exaggerated estimate of that great Spanish painter. These were the chief literary works of his life; but, like other literary gentlemen possessed of ample means for the pursuit of their favourite hobbies, he indulged in the pleasure of printing many works of artistic interest for the instruction and gratification of his friends. He distributed in this way in 1846 an edition of forty copies of *Songs of Holy Land*, and in later years an *Essay towards a Collection of Books relating to the Arts of Design*, and also a similar essay of *Books relating to Proverbs, Emblems, Epitaphs, &c.* His own library at Keir supplied the books described in these curious bibliographical volumes; and the adornment of that family mansion suggested his printing a selection of proverbs in various languages (*Lemmata proverbialia*, 1851). The *Armorial Bearings of the Stirlings of Keir* (1866), *Cyphers designed for Alexandra Princess of Wales* (1864), and *Examples of Ornamental Heraldry of the Sixteenth Century*, 2nd Series (1867), were also printed by him for private circulation. From 1870 to 1877 he busied himself in reproducing the engravings of Nicholas Hogenberg and other artists of the sixteenth century descriptive of special scenes in the life of Charles V. The following are the names and dates of his publications on that subject:—*Chief Victories of the Emperor Charles V. designed by Martin Heemskerck* (1870), 200 copies; *The Turks in 1533 . . . by Peter Coeck of Aelst* (1873), 100 copies; *Entry of Charles V. into Bologna 1529* (1875), 100 copies; *Procession of Pope Clement VII. and Charles V. after the Coronation at Bologna 1530* (1875), 250 copies; and *Solyman the Magnificent going to Mosque* (1877), 100 copies. For the Philobiblon Society he edited in 1862 the *Marquis of Villars' Memoirs of the Spanish Court*, 1678-82. It will be difficult to find a worthy successor for the place which Sir W. Stirling-Maxwell occupied in arts and letters. He was a member of the Historical MSS. Commission, a trustee of the British Museum and the National Portrait Gallery, a member of the Senate of the University of London, Hon. Secretary for Foreign Correspondence to the Royal Academy, and the President of the Holbein Society; but this list, long as it is, does not exhaust the whole of the honourable positions which marked the general appreciation of his tastes and talents.

We understand that at a special meeting of the Council of the Royal Geographical Society, held on the 21st inst., it was unanimously resolved to invite Mr. H. M. Stanley to give an account of his discoveries at a meeting of the society, and a

deputation was also appointed to congratulate him personally on the brilliant success which he has achieved. Should Mr. Stanley accept the invitation, it is probable that the meeting will be held in St. James's Hall at an early date. Mr. Stanley will also be invited to attend a grand banquet to be given in his honour by the society.

THE *Athenaeum Belge* announces the death on the 7th inst. at Liège of M. Ch. Grandgagnage, author of a *Dictionnaire étymologique de la Langue wallonne*; *Mémoire sur les anciens Noms de Lieux de la Belgique orientale*; *Vocabulaire des Noms wallons d'Animaux, de Plantes, et de Minéraux*; &c.

PROF. ADAMS has kindly promised Mr. Furnivall to calculate afresh the date of Chaucer's Canterbury journey, as drawn from the facts mentioned in the links before the Man of Law's and Parson's Tales. The German astronomer, Prof. Scherk, having had the wrong reading of April 28 given him instead of April 18, in the Man of Law head-link, calculated that the journey took place in 1393, whereas Tyrwhitt, Brae, and other English critics have always maintained 1388 to be the year. We shall now have the question set finally at rest by Prof. Adams's decision.

WE are glad to hear that Prof. ten Brink's *History of Early English Literature* is likely to be translated for American readers by Mr. H. M. Kennedy, now at Leipzig.

MR. ROWLAND HILL of Bedford, a provincial "reader" of note, will give an evening reading from Shakspeare, Aytoun, Dickens, Poe, &c., on Monday the 28th inst., at the Pimlico Rooms, Warwick Street, Eccleston Square, S.W.

MISS ISABEL MARSHALL of Bedford has undertaken to make for the Chaucer Society a Rhyme-Index to the *Minor Poems* of Chaucer, on the plan of Mr. Henry Cronie's Rhyme-Index to the *Canterbury Tales*. The MS. of each poem that Mr. Furnivall chooses as the best in his Parallel-Text edition will be taken by Miss Marshall as the basis of her Index. Every poem's rhymes will be printed separately, as well as in the general Index.

MR. F. D. MATTHEW's edition of the hitherto unprinted prose works of Wycliffe has just gone to press for the Early English Text Society. The first tract of "The Leaven of the Pharisees" refers to Bishop Spencer's crusade in 1383, and has some very interesting passages about the ways and vices of the friars. One of these not only aptly illustrates Chaucer's description of his Friar—

"His tyet was ay farsed ful of knyves
And pyennes | for to yeven yonge wyves,"

but shows that pet dogs were also among the presents that the religious made to the fair sex:—

"poi becomen pedleris, berynge knyves, pursis, pynnys, and girdlis, and spices, and sylk, and precious pellure, and forouris for wymmen, and perto smale gentil hondis, to get love of hem, and to have many grete giftis for litil good or nought."

THE authorities of Harvard College propose to issue by subscription a catalogue of scientific serial publications in all languages, which has been prepared by Mr. S. H. Scudder, librarian of the American Academy of Arts and Sciences. This work aims at including the Transactions of all societies and independent journals in every branch of natural, mathematical, and physical science, excepting only the applied sciences—medicine, agriculture, technology, &c. The different institutions or periodicals are arranged under the towns in which they are established or published, and the towns follow an alphabetical order under their respective countries. The work will be comprised in an octavo volume of about 300 pages.

MR. SKEAT will finish his edition of the short alliterative *Alexander* for the Early English Text Society this year. To distinguish it from the other *Alexander* poems he will call it "*Alexander's Visit to the Gymnosophist*," or, for a short

title, "*Alexander and Dindimus*." This text is from the Bodley MS. 264. Another *Alisunder*, from MS. Greaves, 60 Mr. Skeat edited for the society in 1867. A third, from Ashmole 44, and Dublin D. 4. 12 is to follow.

THE Dutch religious and miscellaneous writer, Joan Pieter de Keyser, died at Arnheim on the 1st inst. He was born in 1818, at Rotterdam. The works of De Keyser are very large in bulk, but he added nothing important to the literature of the Netherlands.

M. C. VOSMAER has published a new and enlarged edition of his curious poem *Londinias*, in which he describes, in vigorous Dutch hexameters, a visit to London.

DR. J. A. H. MURRAY, of Mill Hill, is to write the article on the English Language in the next volume of the *Encyclopaedia Britannica*. His diagram of the pedigree of the language was laid before the Philological Society, of which he is one of the vice-presidents, at its last meeting. He maintains that "Old-English," as some folk are pleased to call Anglo-Saxon, is not the parent, but only the great-uncle of modern English, which has sprung from the Midland dialect, and is not the direct descendant of Anglo-Saxon.

SINCE 1845 the British Museum has possessed a specimen of what Shakspeare meant by Hamlet's *tables*, in which he was to set down "that one may smile, and smile, and be a villain;" but until now, we believe, attention has not been called to the interesting little oblong memorandum-book, in its well-worn stamped brown leather cover, from which the original gilt has been nearly all worn off, and which is fastened by a couple of clasps at its free outer edge. The book is about two and a-half inches by four, dates 1581, and is entitled *Writing Tables*, &c., &c. It contains some six leaves of thick ass's-skin, on which memoranda can be written and then rubbed out with a wet handkerchief; and with these are several leaves of blank paper, with others of printed prayers, tables of roads and distances from and to the chief cities—like those at the end of Harrison's *Description of Britain*, and a short History or Annals of England—incomplete in the Museum copy, and another which is now in the hands of Mr. George Bullen, the deputy-keeper of the printed books in the Museum, to whom we owe the sight of these Hamlet *tables*. There must be many of these books still about in England, and second-hand booksellers should be on the alert to save the copies yet undestroyed. We hear that Mr. Henry Irving will have a copy of the Museum book made.

M. R. CHANTELAUZE's book, *Le Cardinal de Retz et l'affaire du Chapeau*, announced in our Paris letter of the 22nd ult., has been published, not by M. Plon, but by M. Didier.

M. DE SLANE has almost completed a very considerable work; he has now left to examine only fifty of the 5,000 Arab MSS. of the Bibliothèque Nationale, a catalogue of which he undertook six years ago. Fifty sheets have been printed off of the third volume of the *Arab Historians of the Crusades*, a publication of the Institute for which he has enlisted the co-operation of M. Fagnan, of the Bibliothèque Nationale. M. Fagnan, who has been commissioned to catalogue the Persian MSS. of the same library, has also nearly accomplished his task.

In the *Theologisch Tijdschrift* for January, Dr. Kauwenhoff treats of the "new beginning" of theological studies in Holland, now that the connexion between the theological faculties and the Reformed Church has been severed. He asks for lectures on the non-Christian religions. Dr. Matthes clears up a dark phrase in 1 Sam. i. 16, which he renders, agreeably to the Biblical usage, "give not thy servant into the hand of a bad woman" (i.e., give me the promise of a child, lest I be put to shame before Peninnah). Dr. Rovers calls attention to the numerous weak points of M.

Renan's new volume. Dr. Blom finds in the Apocalypse some pointed allusions to the Epistles to the Corinthians. Dr. Oort finds much fault with Dr. Kalisch's *Bible Studies* (too favourable to Balaam). Dr. de Goeje notices an Arabic theological text, and culls from *The Prayer-Book Interleaved* a discovery, due to Dr. Schiller-Szinessy, that the Christian division of the Bible into books and chapters was not first adopted from the Christians by the Jews, but was known 150 years earlier to R. Shelomo ben Ismael. Dr. Kuenen reviews some Dutch and German works on the Old Testament.

AMID arms Russian literature has been somewhat hushed during the past year, except in one branch, that of journalism. The leading newspapers, which, even under the great impulse given to them by the Franco-German war, did not sell more than from fifteen to sixteen thousand copies, have reached the hitherto unheard-of climax of circulating from twenty-five to thirty thousand. Books, also, dealing with topics of the day have commanded a sale. But purely literary or scientific work has not met with a warm reception. The chief events of the literary year have been the publication of Tourguéneff's *Nov*, or "Virgin Soil," and Count Tolstoy's *Anna Karenine*, both of them being works which depict the moral and political tendencies of Russian society. Several other meritorious works of fiction have appeared, some of them devoted to an account of the home life of the Russian clergy, a subject which has only of late attracted the attention of novelists; and numerous contributions have been made to Russian historical and scientific literature. The year closed sadly with the death of the poet Nekrasoff, one who may be classed with Pushkin and Lermontoff, the chief representatives before his time of Russian song. Poetry has for some years been at a discount in Russia. The younger generation turns its attention more to the prose of politics, economics, science, and philosophy, than to any kind of verse. No one seems to be likely, for some time to come, to fill the place which Nekrasoff has left vacant.

We hear that the demand for the new volume of Mr. Theodore Martin's *Life of the Prince Consort* is so great that Mr. Mudie has found it desirable to make up his number to two thousand copies.

The *Indian Antiquary* for December last contains a further instalment of the fragments of Megasthenes translated by J. W. McCrindle, consisting in this part chiefly of the description of Indian animals preserved by Aelian. The next article is part of Miss Tweedie's translation of Weber on the Krishna's Birth-festival; in which the influence of Christian pictures of the Madonna upon Indian representations of Krishna and his mother, Devaki, is clearly traced, and the argument supported by interesting plates. The third paper is on the rock-cut temples at Badami in the Dekkhan, the numerous sculptures found in them being reproduced in photolithography. Two short articles—the first by Mr. Burgess on Hemadri, and another on a Syrian grant of the ninth century—conclude the letterpress; and several plates of inscriptions treated of in former numbers are also included in this issue.

MESSRS. EYRE AND SPOTTISWOODE are about to issue an Appendix to their well-known *Sunday School Teacher's Bible*, containing articles by the Revs. T. K. Cheyne, A. H. Sayce, and Canon Tristram, Dr. Stainer, Sir J. D. Hooker, and Mr. F. W. Madden.

SIR WILLIAM STIRLING-MAXWELL, BART., M.P., K.T. SCOTLAND has lost her first man-of-letters. He died, after a few days' illness, at Venice on January 15. He was in the habit of travelling without a servant, and the only particulars known of the sad event have been transmitted by Mr. Rawdon Brown—an habitual resident in that

city, well known for his researches in connexion with an interesting portion of English history—who fortunately was his personal friend. I use the word "man-of-letters" designedly, in distinction from that of scholar or writer. Sir William's scholarship was that of the ordinary liberal education of our time, retained and cultivated in maturer years. His style of writing was not especially good, and exhibited little, if any, of the wit and liveliness which distinguished his conversation; but as a man who made literature the employment, the pleasure, and the consolation of his life, who used his great wealth and free time in collecting interesting material to be used by himself or others in accurate representation of the history of the past; and who loved to associate with men of intellectual culture in those relations of perfect equality and mutual respect which alone give to such society its full meaning and utility—his loss will be severely felt, not only in his own country, where literary tastes are so widely diffused, but in all our most important departments of letters and art. Having in his early years lived a good deal abroad, especially in Spain, he was little known in London till the appearance of his work on *Art and Artists in Spain*, a singularly serious and careful production for a first literary effort, for such it may fairly be considered, notwithstanding the publication of a volume of verse, which rather indicated literary taste than poetical ability. It was mainly a judicious compilation of matter carefully drawn from original sources, and confirmed by large personal observation. The book has not been reprinted, and has become almost a bibliographical curiosity. Had the author lived we might have expected a revision, which would have made it a chief authority on that interesting period of art. *The Cloister Life of Charles V.* was another product of his studies in the Peninsula. That great historical figure seems to have deeply struck his youthful imagination; we owe to this impression the costly reproduction of almost all that the art of the engraver has done to transmit to posterity the deeds and legends of the Emperor who fills so large a space in history, down to the ghastly reality of the sarcophagus in the Escorial opened by Mr. Layard. There is another extensive work which he then projected, and which I fear remains to this day unfinished, although it is known that the author lately announced its speedy completion—*The Life of Don Juan of Austria*. A large number of important prints have certainly been engraved, and the public will await with anxiety the intimation of the state in which the letterpress has been left.

In all Sir William's historical studies there was a happy combination of interest in events and their artistic delineation; and, without his being himself what is called an artist, his fine and precise drawing much aided the reality of the impression. This talent was especially useful in matters of heraldry, in which he was remarkably proficient, and to which he attached great value, as a clue to the personal identifications of the past. His wealth, early inherited, and largely augmented in after-years, enabled him to bring about himself a magnificent collection of historical material; the Spanish library is unrivalled in Europe, even in public institutions. But although eminent in this branch of study, he did not indulge in it to the exclusion of others; the history of his own country had its full share of interest, and he could discuss the everlasting subject of Mary Queen of Scots as abundantly as Mr. Burton or Mr. Hosack.

This is not the place to speak of him in his relations to local affairs, in which his participation was especially valuable, both for its own sake and as a proof that an active country gentleman is not the worse for being something more. His short horns and Clydesdales were in their way quite as famous as his books. In party politics he took little interest, though a good deal influenced by personal considerations wherever he

conceived there had been a breach of private honour or an act of public iniquity. He bore a deep ill-will to Lord Palmerston for his condonation of the *coup d'état*, and his hatred of Louis Napoleon, whom he regarded as the inheritor of the principles of the Buonaparte family, broke out into a reproduction of the documentary evidence of Cantillon's attempted assassination of the Duke of Wellington, a crime which was approved and rewarded in the will of Napoleon I.

Though a charming and generally cheerful companion, Sir William exhibited the melancholy side of the humorous temperament even antecedent to the two great calamities that befell his later years. Having remained long unmarried, he attained but for a short time the possession of full domestic happiness, when he lost by a disastrous accident a wife whose admirable nature thoroughly sympathised with his own. In the middle of last year he was united to a lady whose friendship he had long enjoyed, and with whom he might have looked forward for years to come to a community of tastes and interests. She was struck down a few weeks after marriage, and he, affected in health and hopes by this pressure of calamity, has shortly followed her.

There was one distinction in Sir William's character which will remain prominent in the mind of his sorrowing friends: an unconsciousness not only of his own importance but of his own deserts that I have never seen in any other man who had a rightful claim to anything. I remember Mr. Rogers remarking of some young man whose modesty had been praised, "I don't see that he has anything to be modest about." Sir William's modesty was simply the absence of any thought of self: he probably knew as well as others the extent or even superiority of his own attainments, but he never thought about it, he was quite ready to give information when wanted, and to serve in any way for the extension of knowledge to anyone else, or to bodies of men. He would address a Scotch university as simply and naturally as he would talk to a dinner-table. Thus his public speaking was rather below the mark, as he did not give to it the requisite study and concentration. It was in the same spirit that he received any honour that came in his way, and some surprise has been expressed that he assumed a baronetcy which came to him under such a peculiar title that doubts of its validity might be entertained. But he examined the subject with the same historical impartiality that he would the devolution of a Spanish *grandezza*, and accepted it at once after the legal confirmation of the Lord Advocate of Scotland. Thus, again, he was undoubtedly gratified by the offer of the Order of the Thistle—an all but peculiar appanage of the Scottish peerage—being tendered to him by the same Prime Minister who had offered the Grand Cross of the Bath to Mr. Thomas Carlyle, and thus by an act of the executive abrogated the supposed exclusion of literary merit from the decorations conferred by the Crown. He has left two young sons by his first wife, Lady Anna Leslie-Melville, to transmit a name which English literature will retain, and which has been very dear to his own generation.

Houghton.

NOTES OF TRAVEL.

M. WIENER is publishing an account of his recent scientific expedition to Peru and Bolivia (1875-77) in the current number of the *Tour du Monde*, his narrative being illustrated by fine original drawings.

THE precipitous cone of the Pao d'Azucar, which guards the entrance to the harbour of Rio de Janeiro, was ascended successfully by four men on the 2nd of last month, who planted the Brazilian flag on its summit, and announced their presence to the town by burning Bengal lights. According to tradition, the first to gain this height was a bold "middy," who hoisted the British flag on

the peak, and lost his life in an attempt to take it down again to satisfy the enraged authorities.

SOME useful notes on the meteorology of Mexico and on the recent earthquakes of Jalisco and the eruptions of the volcano of "Ceboruco" appear in the latest part of Guido Cora's *Cosmos*.

THE Royal Geographical Society have recently received two interesting and valuable presents from very different quarters of the globe. The one is an album (presented by General Kaufmann, Governor-General of Turkistan), containing a collection of photographs of specimens of the different races inhabiting the Russian possessions in Central Asia. These will be found especially useful by those who are interested in the study of anthropology and ethnography. The other accession to the society's collections consists of two large portfolios of photographs (presented by Mr. Eccleston Du Faur, of Sydney), illustrating the scenery of the Blue Mountains, a range which skirts the whole of the coast of New South Wales, at a distance of some thirty miles from the sea. Mr. Du Faur has also sent a tinted lithograph, in which he has endeavoured to give some idea of what is known as "Govett's Leap Gorge."

By last accounts from the West Coast of Africa, the members of the Portuguese expedition, which was to have started for the interior some months ago, were still at Benguela, engaged in making preparations for their departure for Bihé.

THE Friends' Foreign Missions Association have just published a map of Madagascar, compiled from the labours of Grandidier, Cameron, Mullens, Sewell, Sibree, Houlder, Kestell-Cornish, Shaw, Moss, and Grainge, and from observations made by William Johnson, of the Friends' Mission in the island. It is worthy of notice that this map was copied for transfer by Rajemisa, who has been trained at the Friends' Foreign Mission School at Ambolijatovo, and was lithographed at the Friends' Mission Press at Antananarivo.

WE hear that M. Largeau, whose return from the Algerian Sahara we recorded on January 12, is engaged in putting his notes in order with a view to the publication of an illustrated work. He proposes also to prepare a hydrographical and archaeological map of the Sahara.

M. CHARLES HERTZ, secretary of the Société de Géographie Commerciale de Paris, has been for some time on the West Coast of Africa, the object of his journey being of a geographical and commercial nature.

SEÑOR E. URICOEHEA proposes to publish by subscription (Paris: Maisonneuve) a work entitled *Diccionario de Voces de Historia Natural Americanas* in one volume of about 400 pages, if sufficient support be promised within a reasonable time.

FROM a brief paper contributed by M. Garnier, of Zanzibar, to the newly-published number of the *Bulletin* of the Société de Géographie de Marseilles, we gather that M. Broyon, son-in-law of Mirambo, King of Unianwesi, left Saadani in the early part of October, on his return to his adopted home. He had with him seven bullock-waggons, drawn by forty-six bullocks in all, and was able to proceed but slowly; but he hopes to get on better when the bullocks are more accustomed to the waggons. M. Broyon is accompanied by two French missionaries who are going to establish a mission in the M'Guru country, at a place called Munda, or Mahonda, which is about forty leagues distant from the coast. M. Broyon has promised to send M. Garnier some information for the guidance of the Belgian expedition.

LIEUTENANT DE SEMELLÉ, whose intended expedition was referred to in the ACADEMY of November 17, p. 470, was to start on January 15 for the mouths of the Niger, to ascend this river as far as the confluence of the Benue, and then to work up the latter stream to its source. From thence M. de Semellé in-

tends to make eastward for the Shari river, and, having explored as much as possible of its course, to journey on to Lakes Albert and Victoria, finally striking the east coast about Mombasa or Melinda. The lieutenant has received the necessary permission from the French War Office to undertake this expedition, which is conducted entirely at his own expense.

MAGAZINES AND REVIEWS.

THE *Westminster Review* has two considerable literary articles: one on Charlotte Brontë, in which the writer absorbs and utilises Mr. Wemyss Reid's *Monograph* and Mr. Swinburne's *Note*; and one on Lessing. The former is a powerful though somewhat clumsy attempt to construct a real Charlotte Brontë out of the fresh materials supplied by Mr. Reid, and out of what the author believes to be the autobiographical portion of Charlotte's novels. A secondary purpose of the article is to strike a mean between the coldness or detraction of some critics and the "liberality of flattery and lavishness of praise" which Mr. Swinburne has lately poured forth—praise which defeats its own object because of "the snarling comparisons" by which it is supported. In this we hold the writer of the article to be in the main successful, though he appears to us to be wrong in his sharp antithesis between the realism of Charlotte and the imagination of Emily Brontë. Charlotte, he says, "always sketched from the living model;" her work is "patient artistic copying." Emily's, however, "are as true to life . . . and yet they are the real children of the imagination." Surely the true contrast is between Emily's imaginativeness and the life-portraiture, not of Charlotte, but of Anne Brontë: between *Wuthering Heights* and *The Tenant of Wildfell Hall*. The article on Lessing is, of course, suggested by Mr. Sime's interesting volumes, of which the writer says that they "cast quite into the shade anything of the same kind which has for the last dozen years been attempted in a similar direction among us." The writer is such a genuine student of Lessing that it is natural that he should rank any adequate biography of Lessing very high; but he should remember that "the last dozen years" have seen several works of the same kind which are hardly cast into the shade by Mr. Sime—such as Mr. Pattison's *Casaubon* and Mr. Morley's *Rousseau*. This, however, is not a fair specimen of the tone of this thorough and exhaustive article. On the contrary, it is very temperate, very judicious; and if the author thinks that a good *Life* of Lessing is *ipso facto* better than a good *Life* of other people, he does not therefore put Lessing where Prof. Hermann Grimm would put Goethe. Here is one of the passages that best indicates the writer's view:—

"Lessing was not only a great teacher, a reformer, a liberator, a witness for the ideal, alike in individual life and in the State, but he was a great creator, if not directly in the sphere of imagination and passion, yet in a field that contributes to that other most immediate and helpful elements. He knew that he did not possess the higher attributes of the poet, and modestly disclaimed inspiration; but he was more of a poet than he claimed to be, else the lessons he taught could never have penetrated so deeply, nor the general taste have been so permanently raised through his effort and example."

Again, quoting from another critic, the writer says:—

"Lessing's intellect, like his style, was clear, sharp, precise; he would tolerate no vagueness, and he hated rhetoric; a keen, analytic, healthy intellect, practical in all its aims, decisive in its movement, inspired by the sincerest love of truth, but never inspired by imagination."

Thus we are prepared for the view that "Lessing's influence has been wider and more healthily pervasive throughout the whole field of culture than that of any other German"—than that of Luther, Leibnitz, or Goethe, for Lessing's faculties were,

"on the whole, ordinary faculties," although they were faculties so evenly developed side by side as to make the total an extraordinary one. We may add that the article gives a very full account of Lessing's career, and dwells with especial copiousness on his theological writings, going in both departments to other and original sources as well as to Mr. Sime's biography.

THE contributions which the veteran American poets, Longfellow and Whittier, make to the magazines this month will not greatly add to their reputation. Longfellow's "Leap of Roushan Beg" (*Atlantic Monthly*) is one of the class of sensational Oriental lyrics that were admired in Moore's day; Whittier's two so-called sonnets on "Thiers" (*International Review*) do not put the obvious thoughts suggested by that name in a form that will be classical; nor does the same writer's "Seeking of the Waterfall" (*Atlantic Monthly*) seem a very happy enforcing of the truth that search is sometimes better than attainment. What is best in the American periodicals this month is, as usual, that part which is occupied with domestic politics and recent American history. Such an article as that which a South Carolinian writes on "The Results in South Carolina" is worth almost all the rest of the *Atlantic Monthly*. The paper on "Reminiscences of the Civil War," which the Confederate General Richard Taylor publishes in the *North American Review*, is both historically valuable and written in a racy style of which the New Englanders have by no means a monopoly. General McClellan's article on Kars and Plevna has also the value which must attach to any military Report from the hand of that distinguished soldier. For the rest, the American magazines seem to us to be not very strong this month. The only paper on which we should be inclined to dwell would be Mr. W. W. Story's, "On the Origin of the Italian Language" (*North American Review*); but as Mr. Story promises a further discussion of the subject in the next number, we need do no more at present than state that the article is mainly an assertion of the theory of Cesare Cantù, "that modern Italian is the ancient Latin vernacular, or *lingua rustica*, not changed essentially, but simply modified by time and accident." This view is clearly opposed to that of Prof. Max Müller, who holds that the Romance languages, one and all, grew up among "tribes thinking in German and trying to express themselves in Latin;" and to that of Sir G. C. Lewis, who—writing, it is true, before Cantù—denounced the opinion as "absurd" and "without evidence."

DR. SCHLIEMANN'S discoveries are so truly a matter for specialists that it is not likely that other persons will have much to say upon them that is worth saying. Mr. Bayard Taylor (*North American Review*) confesses that he writes as a layman; but as he writes from New York he has had the advantage of examining, since Dr. Schliemann's book on Mycenæ appeared, the Cesnola collection of Cypriote antiquities; and he has been "surprised to find so many of them identical with those found by Schliemann at Mycenæ." "The diadems of gold-leaf," he says, "the wreaths of laurel leaves, the golden buttons (some of them showing exactly the same ornamental patterns in *repoussé* work), the bronze hatchets and sword-blades, are not to be distinguished from the same objects among the Mycenaean spoils; while there is scarcely a type of pottery, or a form of the rude terra-cotta idols, contained in the latter, which is not matched by something from Idalium, Golgoi, or Curium."

Mind begins its third year with every promise of continued efficiency. It has been said that some of its articles in the past have been better fitted for lighter popular magazines than for a scientific journal. This criticism will not apply to the present number. All the original articles are careful and elaborate studies on properly philosophical questions. Even Prof. Clifford,

whose fertility of imagination and facility in the manipulation of language sometimes tempt him to forsake the sober paths of strict scientific argument, appears in this number (if we overlook a rather bad pun) as a thoroughly disciplined reasoner. His essay "On the Nature of Things-in-Themselves" is an ingenious and neatly-presented argument in favour of the doctrine (said to be first distinctly worked out by Wundt) that all reality is mind, or, as the Professor calls it (suggesting rather forcibly a certain chemical substance said to be especially brain-forming), "mind-stuff." Mr. Clifford is an idealist so far as to hold with Berkeley that all objects (which he happily terms "social objects") are states of consciousness of my own and other minds. Still we believe in a reality external to our individual minds—namely, other minds, which, in contradistinction to objects, are styled "ejects." The author's argument is simply that we have no business to affirm reality (mind) in the case of certain objects (e.g., human brains) and to deny it of all other objects ("inanimate" objects, molecules of matter). He thinks, too, that the doctrine of evolution, by teaching the continuity of material objects, forces us to affirm the universal presence of "mind-stuff" as the *ding-an-sich* answering to objects or objective impressions. A final argument attempts to show that just as an object—e.g., a candlestick—is represented in the spatial order of its parts in the cerebral changes which are produced in the act of seeing it, so the noumenal candlestick must answer to the noumenal action of the brain—that is, the perceptive mental image. But would not the same reasoning prove that there was a noumenal candlestick answering to the retinal image, and in fact an infinite number of such realities correlated with the successive steps of the physical and physiological process intervening between the candlestick and the brain? One may hope that henceforth Mr. Clifford's enemies will refrain from classing him with the Materialists. Mr. Sully begins an account of the present phase of the question of visual perception in Germany by classifying the principal facts brought to light by recent physiological research. Although these phenomena are familiar enough to German students of the subject, it is doubtful whether English psychologists have yet mastered them in their full significance. There is little doubt that they will serve to give a new turn to the explanation of our knowledge of visual space. The editor has a compact and searching criticism of Mr. Lewes' latest doctrine on the relation of body and mind, in which he takes occasion to urge some forcible objections, from the psychologist's point of view, against certain versions of the Reflex Theory and that of Automatism. Mr. Venn is singularly happy in his way of treating so well-worn a theme as "The Use of Hypotheses," through pointing out the influence of the aesthetic and other feelings, and of practical considerations on the habit of introducing impossible hypotheses in historical narratives, &c. Very noteworthy, too, is the turn he gives to his exposition by objecting to the Kantian criterion in ethics that "I do in part because all others do not, and I should begin to change my practice if I saw them begin to imitate generally my example." A paper on "The Philosophy of Ethics," by Mr. A. J. Balfour, is a closely-reasoned definition of the province of ethical speculation in the general scheme of knowledge. Prof. Land gives us a brief history of academic philosophy in Holland, which favours the belief that the speculative interest is likely to be more lively outside than inside the universities. The subordinate matter in the present number, in the shape of critical notices and notes, is as good as it is wont to be. We would call special attention to Mr. Grant Allen's objection, from the evolutionist's point of view, to the theory of a gradual development of the colour-sense in man, recently unfolded by Mr. Gladstone leaning on Dr. Magnus; as also to the Editor's

choice bit of friendly sarcasm *à propos* of the way in which Prof. Jevons sets about testing J. S. Mill's philosophy.

SELECTED BOOKS.

General Literature.

- COLLIGNON, M. Essai sur les monuments grecs et romains relatifs au mythe de Psyché. Paris: Didot. 7 fr. 50 c.
MCNAIR, F. Porak and the Malays, Sarong and Kris. Tinsley Brothers. 21s.
REGNAULT, A. Etudes historiques et morales sur les prisons du département de la Seine et de la ville de Londres. Paris: Guillaumin.
SPENCE, J. M. The Land of Bolivar. Sampson Low & Co. 31s. 6d.
WILLIAMS, C. The Armenian Campaign. C. Kegan Paul & Co. 10s. 6d.

History.

- AUCÉ, B. Histoire des persécutions de l'Eglise. La polémique palenne à la fin du II^e siècle. Paris: Didier. 7 fr. 50 c.
HARNACK, A. Die Zeit d. Ignatius u. die Chronologie der Antiochenischen Bischöfe bis Tyrannus nach Julius Africanus u. den späteren Schriftstellern. Leipzig: Hinrichs. 3 M.
RANKE, L. v. Historisch-biographische Studien. Leipzig: Duncker & Humblot. 11 M.
THOMSEN, V. The Relations between Ancient Russia and Scandinavia. Parker. 3s. 6d.
VIRCK, H. Die Quellen d. Livius u. Dionysios f. die älteste Geschichte der römischen Republik (245–260). Strassburg: Schultz. 2 M.

Physical Science.

- BRUNS, H. Die Figur der Erde. Berlin: Schlesier. 4 M.
GERHARD, B. Systematisches Verzeichniss der Marco-Lepidopteren von Nord-Amerika. Berlin: Friedländer. 4 M. 50 Pf.
HOFF, J. H. van 't. Ansichten üb. die organische Chemie. 1. Lfg. Braunschweig: Vieweg. 4 M. 80 Pf.
LARTET, L. Exploration géologique de la Mer Morte, de la Palestine et de l'Idumée. Paris: Bertrand.
LASSWITZ, K. Atomistik u. Kriticismus. Ein Beitrag zur Erkenntnistheorie. Grundleg. der Physik. Braunschweig: Vieweg. 3 M. 20 Pf.
LLOYD, H. Miscellaneous Papers connected with Physical Science. Longmans. 16s.
MARTINS, C. F. P. de. Flora brasiliensis. Ed. A. G. Eichler. Fasc. 74. Leipzig: Fischer. 30 M.

Philology, &c.

- BAER, K. E. v. Ueb. die homerischen Lokalitäten in der Odyssee. Braunschweig: Vieweg. 6 M.
BRUGSCH-BEY, H. Dictionnaire géographique de l'ancienne Egypte. 9^e Livr. Leipzig: Hinrichs. 25 M.
IBN JAÏS Commentar zu Zamachšârî Mufassal. Hrgs. v. G. Jahn. 3. Hft. Leipzig: Brockhaus. 12 M.
JELLINEK, A. Bet ha-Midrash. Sammlung kleiner Midrashim u. vermischter Abhandlgn. aus der älteren jüd. Literatur. 6. Tl. Wien: Brüder Winter. 5 M.
STUDENY zur Geschichte u. lateinischen Grammatik. Hrgs. v. G. Curtius u. K. Brugman. 10. Bd. 2. Hft. Leipzig: Hirzel. 4 M.
VOYAGES (les) merveilleux de Saint Brandan, etc., légende du XII^e siècle publiée d'après le manuscrit du Musée britannique, par Francisque-Michel. Paris: Claudin. 7 fr. 50 c.

CORRESPONDENCE.

THE "OLD MASTERS" CATALOGUE.

London: January 21, 1878.

Dr. Richter's letter upon the Old Masters Catalogue is very much to the purpose. It can only be by an oversight that those who compile these catalogues do not give the signature and date whenever such appear upon a picture. The catalogues are preserved and form indexes for future reference which would have far greater value if facts of signature and date were invariably recorded. I would go further and urge that it would be no very serious addition to the labours of the compiler, if references were also given to Smith's Catalogue or to some other acknowledged authority.

Will Dr. Richter re-examine the signature on *The Jewish Rabbi*, No. 169? Is not the whole of the name *Rembrandt* given? This picture is one which Dr. Waagen attributed to Solomon Koningh, whose peculiarities of touch and manner he believed it illustrated. I am glad to find that Dr. Richter considers it a true Rembrandt. I read the last figure of the date, as well as one can read it in a January light, as 7 not 4, and this accords, I think, more nearly with its probable time as evidenced by the technique. *The Jewish Rabbi*, No. 167, is possibly by the hand of Govaert Flinck, as is also the *Portrait of a Young Man*, No. 264, ascribed to Bol.

There is another name under the name "Rem-

brandt" in No. 271, *Portrait of an Old Woman*. The Rembrandt is evidently a forgery; as is also the date 1654—a date which in no way accords with the work itself. Dr. Richter reads the under signature *J. Leveck*, and considers the execution of the portrait to resemble that in the *Portrait of a Young Man*, No. 264, signed J. Leveck. Comparing the two pictures, I fail to see the similarity. No. 264 appears to me more like a copy of some other work; while No. 271 is taken from the life, and is, I believe, by Ferdinand Bol, whose signature, as I read it, can be distinguished beneath the *Rembrandt*. There are, under the latter part of this name, three long letters looped at the top—one is below the *b*, another rises above the *a*, the third is under the *d*. We know that Bol was very careless in his use of capitals (see his etching of a *St. Jerome*, Bartsch 3). There is hardly room for the letters of *Leveck*; there is for the hidden letter in Bol's signature "f. bol."

While speaking of these Dutch Masters there is another matter to which I should like to draw attention—the unfortunate practice of placing them in broad and elaborate gold frames. The bright gilding is in most cases fatal to the beauty of the picture; for instance, what can more completely kill the effect of the superb picture No. 179, known as *Rembrandt's Mill*? The prevailing hues of the painting have no chance whatever in competition with the shining gilt frame. It is the same with most of Ostade's works, and with all in fact which show a prevailing yellowish orange or golden brown tone. Crome and Stark both suffer in this way; but it seems to be a rule which hardly admits exception that a heavy expanse of gold shall surround a picture, no matter whether it is a suitable setting or not; they know better in Holland, where some of Rembrandt's finest works are framed in black. Let anyone try the experiment of placing a black coat sleeve against such a picture as I describe, cutting off the yellow gold light, and then mark the contrast. There are some pictures in the National Gallery which would hardly be recognised if the gilt frame were removed, so extraordinarily would they gain by its absence. Unfortunately, bright gold decoration seems at present to be a passion, and, with many, a picture is hardly thought presentable until it is surrounded with a frame of sparkling gold leaf more or less fantastic and costly.

CHARLES HENRY MIDDLETON.

THE NEW CATALOGUE OF THE "LIBER STUDIORUM."

25 Westbourne Square, W.: January 22, 1878.

I am anxious to include in a Catalogue of Turner's *Liber Studiorum*, which I hope shortly to publish, information as to the present whereabouts of the original drawings for the work. Out of the one hundred of these I am unable to trace sixteen, though in one or two cases they have passed, not long ago, through the hands of dealers, who recollect the fact of selling them, but not the name of the purchaser.

If you will do me the favour to publish the list below of these missing drawings, it will no doubt be seen by some of their owners, to whom I shall be greatly indebted if they will give me an early notice of any in their possession:—

Basle; Windmill and Lock; Inverary Pier, Loch Fyne; Mildmay Sea Piece; Calm; Mer de Glace; Solway Moss; Calais Harbour; Watercress-Gatherers; Aesculus and Hesperie; Church Interior; Ben Arthur; Stork and Aqueduct; Flounder-Fishing; Narcissus and Echo; The Felucca.

W. G. RAWLINSON.

A MUSICAL ANECDOTE.

London: January 22, 1877.

In one of his criticisms on Mr. Crowest in last ACADEMY Mr. Prout is ingenious but not correct; Mr. Crowest—in this instance, at least—is neither

ingenious nor correct. "Sauterelle" never meant the first string of the violin; but then Grétry did not say "sauterelle." What he said was, "Je pense que je donnerais volontiers six francs pour entendre une chanterelle," which is quite a different thing. The anecdote is given in Fétis, vol. vi., p. 60, note. G. GROVE.

MR. SWEET AND "GLOSSIC."

14 Tridgärdsgratan, Upsala: January 10, 1878.

I am glad that Mr. Nicol's letter has saved me from the unwelcome necessity of engaging in a lengthy phonetic controversy with Mr. Ellis. My main object in writing now is to express my regret at having unintentionally misrepresented his views. As a partial excuse I may urge the difficulty (almost impossibility) of keeping half-a-dozen or more systems of phonetic notation in the head without confusion, as I have had to do in preparing my *Handbook of Phonetics*. Even if I had confined myself to the study of Mr. Ellis's *Early English Pronunciation*, I should have had to acquire four different notations, two of them of an extremely complex character, besides the two I have employed myself. To these must further be added the different systems of foreign phoneticians, not to mention Mr. Bell's *Visible Speech*, in its three forms of Print, Script, and Shorthand. I may also remark that, although I have carefully studied Glossic (the alphabet which I misrepresented), I have never worked it practically, as I have Palaeotype (Mr. Ellis's first alphabet), Visible Speech, and my own Narrow and Broad Romic.

In spite of my practical familiarity with Palaeotype, I have had great difficulty in avoiding confusion between it and my own Narrow Romic, owing to the fact that the latter is essentially a modification of Palaeotype, formed on the same principles, although differing in many details. Hence it is that I have to plead guilty to a misrepresentation of Palaeotype as well, which I will point out at once. I allude to the note on p. 102 of the *Handbook*, in which I have wrongly accused Mr. Ellis of inconsistency in the use of the symbols (e) and (o). I had already left England when I discovered the mistake, and I hurriedly added the correction given in the Errata, instead of re-writing the note, as I ought to have done, in this form:—"An instance of inconsistency in Palaeotype is its use of (e) and (o) to denote narrow, while (i) and (u) denote wide, vowels." Of course, this inconsistency is much less serious than that which I at first laid to Mr. Ellis's charge, and I should be glad if Mr. Ellis as well as all others who use the book will cancel the passage entirely.

As regards my estimate of Glossic, I may state that I consider it the best alphabet possible on the principle of retaining the present values of the letters, and my criticism is really directed not so much against Glossic itself as the principle on which it is based.

And now a few remarks on the pronunciation of *r* in English. Mr. Ellis defends his retention of the first *r* in *farther*, on the ground that the *ar* of *farther* and the *a* of *father* have different properties—namely, that when *ar* (in Glossic *aar*) is written, the reader may insert a trilled *r* even when no vowel follows, and must insert it when a vowel follows. To begin with the first case, what does this permissive insertion of *r* in *farther* amount to practically? I never myself make the slightest distinction between *farther* and *father*, and I certainly claim to be an educated speaker of normal Southern English, nor do I hear any other pronunciation from my fellow-speakers. On the contrary, the slightest approach to a consonantal *r*—not to speak of a trill—after the *a* of *farther* at once suggests to my ear a foreign or broadly dialectal (Scotch, &c.) pronunciation. Again, if an English speaker is unable to pronounce a given sound in a foreign language, we may infer with certainty that the sound does not exist in his native pronunciation. Now, it is a notorious fact

that the great majority of Englishmen do pronounce such pairs as the German *bat* and *bart* in precisely the same way. When foreigners, as well as many native observers, hear a faint approach to an *r*-sound in *farther*, they are simply misled by the diphthongising tendency of English; it has nothing to do with the *r*, but is merely an inseparable accompaniment of long *aa* in English, and is as distinct in *father* as in *farther*, in *papa* as in *far*. Of course, as Mr. Ellis says, most people would object strongly to being told that you must not trill the *r* before a consonant, but, as they are generally incapable of observing the facts of their own or other people's pronunciation with any accuracy, their views are of little value. They generally argue very much in this way:—"It is vulgar not to trill the *r* of *farther*; I am not vulgar; therefore I trill the *r* of *farther*." It would have been simpler if Mr. Ellis had said that most people object to being told that they do not trill the *r* of *farther*. Mr. Ellis goes on to say, "I don't think Mr. Sweet himself would object to sounding it in this way, if the trill were not obtrusive." Certainly not: on the contrary I should rejoice to hear the *r* restored everywhere as in Scotch, but I think that the retention of letters after the sounds they represent have been lost is simply to abandon all control of pronunciation, and thus indirectly to encourage changes in pronunciation (see *Handbook*, pp. 193, foll.).

The permissive insertion of *r* simply amounts to this—namely, that some dialects of English insert it, and others, including the standard literary and social dialect, do not. I consider that the trilled *r* before a consonant is English in exactly the same sense as *coom oop* for *come up* is—namely, that from a philological point of view it is dialectal English, while from a practical point of view it is not English at all. The fact that some English speakers insert the *r* is not of the slightest help to those who do not: for them Glossic is an unphonetic alphabet which requires to be supplemented by spelling-lessons.

The case with the final *r* of *father* is somewhat different. Although the *er* of *father* and the *a* of *idea* have exactly the same sound, there is this difference, that if they are followed by a word beginning with a vowel, the *r* of *father* is necessarily sounded; so that the writer has only to apply this test, and is saved the necessity of consulting his spelling-book, although it is, strictly speaking, unphonetic to write the *r* of *father* anywhere except before a vowel. Unfortunately, however, this test is by no means infallible; and many, even educated, speakers would, according to Mr. Ellis's rule, be justified in writing *idear*, *sofer*, as well as *father*, both before vowels and in all other positions. A Welshman with whom I was talking once asked me abruptly, "Why do you say *idear* of?" I answered that although I was aware that the said pronunciation was widely spread, I thought that I was free from it myself. I was, however, somewhat cheered when my critic not only remarked "J. does it too," but also went on to enumerate a considerable number of university dignitaries who, by example if not precept, sanctioned the same euphonic insertion.

HENRY SWEET.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, January 28.—5 P.M. London Institution: "Some Additions to our Knowledge of Shooting Stars," by Prof. R. S. Ball.
8 P.M. Society of Arts: "Explosions in Coal Mines," by T. Willis.
8.30 P.M. Geographical.
TUESDAY, January 29.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.
8 P.M. Civil Engineers: Discussion on "Dynamo-electric Apparatus."
8 P.M. Anthropological Institute: Anniversary.
WEDNESDAY, January 30.—8 P.M. Society of Arts: "Art Manufactures of Japan," by Dr. C. Dresser.
THURSDAY, January 31.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: Lecture by Sir John Lubbock, Bart.
8.30 P.M. Royal.
FRIDAY, February 1.—8 P.M. Philological: "The Bulgarian Language, with special Reference to the Palaeo-Slavonic," by W. R. Morfill.

- 8 P.M. Society of Arts: "The Destruction of Life in India by Wild Animals," by Sir Joseph Fayrer.
9 P.M. Royal Institution: "The Telephone," by W. H. Preece.
SATURDAY, February 2.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.
3 P.M. Physical: Annual General Meeting.

SCIENCE.

Coleoptera Sanctae Helenae. By T. Vernon Wollaston, M.A., F.L.S. (London: J. Van Voorst, 1877.)

In this volume Mr. Wollaston, whose lamented decease we so lately recorded, completed his investigation of the Coleopterous fauna of the Atlantic islands. In former works the beetles of Madeira, the Cape Verde, and Canarian archipelago, which he had himself collected with the greatest assiduity, were described by him with a minuteness of detail which leaves but little hope of any material additions being hereafter made to our knowledge of the insects of this order. A glance at the map of the globe will show the peculiar interest attached to the careful investigation of any portion of the natural productions of these islands, especially with reference to the great question of the geographical distribution of animals and their possible descent from progenitors living in long-past ages, when these outlying portions of the present world may have been connected with the mainland on either side of them. From this point of view St. Helena is especially interesting, being not less than 1,200 miles from the nearest point of the African continent, and 1,800 from that of South America, as well as 700 from the small and barren island of Ascension to the north; while its complete isolation is shown by the fact that no sea-bottom has been reached a mile and a-half from its present coast.

From whatever point of view we look at these questions—and there are many which at once suggest themselves along the distinct, but ultimately converging, lines of thought—the statistics of an oceanic rock, far removed from the ordinary effects of immigration and change, and bearing more or less of the impress which was stamped upon it by its aboriginal forms of life, have an interest about them which it is scarcely possible to overrate.

Entomologists are too well acquainted with Mr. Wollaston's very careful mode of description of the insects which he undertook to make known, to require the assurance that the present work is equal to its predecessors in the clearness of its specific analysis of the 203 species of beetles which he ascertained to inhabit the island of St. Helena. Entomologists are further well aware that from the very varied nature of the habits of the immense number of known species of beetles, a general estimate may be made of the Flora, and even to some extent of the Fauna, of any particular country. Thus, for instance, the absence of ladybirds from any given locality is a proof that plant-lice (Aphides and Cicadellinae) are wanting, and the absence of the latter is an equal proof that but few flowering plants inhabit the district. The enumeration, therefore, of the number of species belonging to the different families of beetles in this island exhibits some very curious and unexpected results from an economic point of view. In the first place not a single species of water-

beetles has been discovered, although the island affords every condition necessary for their subsistence, and although the streams and pools must have been far more abundant formerly than now. Of the 203 species of beetles found in the island, fifty-seven may originally have been conveyed to the island through various external media. Seventeen others are doubtful natives; so that there remain 129 which there is every reason to suppose "are the veritable descendants of the 'autochthones of the soil,'" and of these at least three-fourths belong to the great family of the weevils, which live upon timber and other vegetable matter. Thus, as Mr. Wollaston observes,

"a minute island which has been almost cleared of its native timber (said to have been once luxuriant), and which presents, except in a few favoured districts in the interior and on the summits and inaccessible slopes of the high central ridge, scarcely more than a blackened mass of basaltic rock and hardened volcanic mud, is, nevertheless, more richly stocked, even now, with wood-boring weevils and foliage-loving anthribids than probably any other spot of equal area (whether insular or continental) in the world!"

It is, however, very singular that the other vegetable-feeding families are not at all or but slightly represented in the existing species of beetles in the island; that there has not been discovered a single longicorn species (*Cerambyx*, Linn.), only three Phytophaga (*Chrysomela*, Linn.), two lamellicorns (*Scarabaeus*, Linn.); and, as may be more easily conceived, the necrophagous species (*Silpha*, Linn.) are equally rare, only one having been found. In his Introduction Mr. Wollaston elaborates this interesting subject very fully, especially with reference to the comparative relationship of the aboriginal 129 species to the faunae of the west coast of Africa, the east coast of South America, and the other islands of the Atlantic, summing up his observations thus:—

"To a mind which, like my own, can accept the doctrine of creative acts as not necessarily 'unphilosophical,' the mysteries [of the existence of these species in such an island], however great, become at least conceivable; but those which are not able to do this may, perhaps, succeed in elaborating some special theory of their own, which, even if it does not satisfy all the requirements of the problem, may at least prove convincing to themselves."

J. O. WESTWOOD.

A History of Roman Literature, from the Earliest Period to the Death of Marcus Aurelius. By Charles Thomas Cruttwell, M.A., Fellow and Tutor of Merton College, Oxford. (London: Griffin, 1877.)

THIS manual marks in a signal and satisfactory manner the increasing interest felt in ancient literature. It gives in a very readable—indeed, almost popular—form, a biography of the chief Roman writers, an account of their works, and an estimate of their position. It holds a middle place between the brief manual of Dr. Schmitz and the elaborate history of Teuffel.

Teuffel's work, admirable as it is, is too complete to be attractive. It is a work of reference. Mr. Cruttwell undertakes to make Latin literature interesting, and he has succeeded. Not a dull page will be found

in the volume. We fully believe that it will be read not only by students at the universities and public schools, for whom it is primarily intended, but by that increasingly numerous class of readers who look for the most available instruction in subjects which they can only hope to approach from a distance, and in which they have no special training—e.g., artisans and women.

Mr. Cruttwell is, as may be supposed, no mere epitomiser. He holds pronounced views of his own on all the great writers who come before him. In general, we believe, his criticisms will be felt to be sound, even where they are not accepted as complete or final. Take, for instance, his estimate of Horace's Odes. Mr. Cruttwell well says: "The poetry of his language consists not so much in its being imaginative as in its employing the fittest words in the fittest places." But when he goes on to mention the unjust comparison of the love odes to scentless flowers, and, indignant at the outrage, asserts (p. 292), "Aroma, bouquet: this is precisely what they do not lack," many readers will feel that the falsity of the first criticism has led Mr. Cruttwell into a contradiction no less false. Horace's Odes are neither scentless nor aromatic; and nothing is gained for real criticism by either comparison. Again, Mr. Cruttwell is perhaps right in preferring the Epistles to the Satires; but we cannot agree with him that the rhythmical movement of the Epistles is "rippling rather than flowing," still less that it is "a delicious movement." "Rippling," "flowing," "delicious"—each word is valuable in special departments of poetry; hardly in that half-prose poetry to which both the Satires and Epistles belong.

As a good specimen of Mr. Cruttwell's work we would mention the account of Caesar—the best, we venture to think, that has yet been written by an Englishman. It is fresh, brief, and, though written throughout *con amore*, free from any trace of exaggeration. A note on p. 192 contains a remark of Prof. Rolleston's correcting Caesar's statement that the beech and pine do not grow in the South of England, which will be interesting to many readers who care more for Caesar's account of the early state of our island than for the details of his campaigns.

The utility of the work is much increased by the various appendices added to the chapters—e.g., on the Menippean Satires and *Logistorici* of Varro; on the poems of Cicero and his brother; on the *Acta diurna* and *Acta Senatus*; on the similes of Virgil, Lucan, and Statius. To most students the *Testamentum Porcelli* will be new; and the translation of Quintilian's criticism on Roman authors will be serviceable to the many who would not be likely to look at the original.

We notice the following slips which it might be worth while to remove in a new edition. "We possess no fragments of Calvus" (p. 232). The few lines which remain will be found in Lachmann's Catullus. Sulpicia does not make the *i* of *iambo* long, but, if the verse is genuine, scanned it like Horace's *Iule* (iv. 2). On p. 303, the lines from Propertius are inaccurately printed: *Virgilio custodit* should be *Virgilium custodis*, *Troianaque* should be *Troiani*; on p. 304, *movistis*

should be *vestri mouere tumultus*; on p. 305, the story that Propertius' poems were re-discovered in 1451 is disproved by the fact that they were known to Petrarch. On p. 458, the words *περὶ τῶν ἐν τοῖς βιβλίοις σημείων* should be translated "on the marks of notation in books," not "on the signification of rare words." Nor can we see Mr. Cruttwell quoting as accepted Conington's translation of *quam forti pectore et armis* ("broad chest and shoulders") without a protest as decided as we remember making to its author many years ago.

In the lines by Cornelius Severus on Cicero's death quoted in Seneca's *Suasoriae* (vi., 26), a MS. in the British Museum (Sloane 777) enables me to suggest an emendation which will be welcome to those who admire the fine finish and exalted tone of this hitherto little-known fragment. They are given by Mr. Cruttwell on p. 312. In v. 9, *sacris exculta quid artibus actas*, the MS. gives *eucta*, i.e. *eucta*; the same MS. in v. 22 gives for *non fecerat hoste Philippo* the far more forcible *non fecit in hoste Philippo* (this last as Bursian).

R. ELLIS.

SCIENCE NOTES.

BOTANY.

Acetabularia mediterranea.—In the *Botanische Zeitung* for November Professors de Bary and Strasburger contribute an account of the life-history of *Acetabularia mediterranea*. That part of the work for which we are indebted to Prof. de Bary has remained unpublished for five years, owing to its incompleteness and the impossibility, caused by his other labours, of finishing it, and has now appeared along with Strasburger's, since the work of the latter is fortunately supplementary. This happens at a fitting time, immediately after the publication by the same journal of Rostafinski and Woronin's account of the life-history of *Botrydium granulosum* (see ACADEMY, October 20, 1877), between which and the *Acetabularia* close affinity exists; the resemblance is, indeed, so close that it will perhaps be sufficient to indicate the points, so far as the new synonymy proposed in the present paper applies to them. Prof. Strasburger calls the swarm-spores *gametes*, and the spore which begets them is consequently transformed, not into a *sporangium*, but a *gametangium*. The product of the pairing of the *gametes* is called a *zygote*. Prof. Strasburger suggests that this last name should be applied to the similar body occurring in the *Conjugatae*, and that its name (*zygospore*) should be dismissed, since that formation is not the equivalent of a *spore*, but of a fertilised ovum. In the *Chlorosporeae* (e.g., *Botrydium* and *Acetabularia*) we have to do, then, with *swarming*, and in the *Conjugatae* with *stationary gametes*. Prof. de Bary suggests that the former be called *planogametes*, and the latter *aplanogametes*. Rostafinski's word *Isospore* (used in his work on *Botrydium*) is rejected in favour of the *zygote* on the same grounds on which *zygospore* is held to be unsuitable in the *Conjugatae*. Far as these papers go in the amount of detailed information, the true systematic relations of *Acetabularia* and *Botrydium* cannot be determined without a more complete knowledge of the other *Siphonaeae*.

An interesting point is raised in the above paper, as to the union of swarm-spores. Dr. Dodel and Fräulein Carolina Port record that during their work on *Ulothrix* they never saw the conjugation of microzoospores of the same mother-cell; Cramer states that this may happen, however, in *Ulothrix*, between microzoospores the mother-cells of which belong to the same plant. The Dodel-Port statement was directly proved by the isolation

of the products of single mother-cells, and the Cramer experiment was similar as regards the plants. In *Acetabularia* both the Dodel-Port and Cramer statements were proved indirectly. In *Hydrodictyon*, on the other hand, Rostafinski has seen the small swarm-spores pair when yet in the mother-cell or immediately after their emission. In all these instances, the conjugating bodies are, even when examined with the utmost powers of microscopic vision, apparently similar, and the sexual distinction which exists between them lies concealed within the molecular sphere. It is not expressed in the form but it is established in the being of the contents of these organisms; and, though it may seem that spores of identically the same form and constitution unite, it must still be borne in mind that, however indistinguishable these may be, the union is between spermatozooids on the one hand, and ova on the other, and the proof of this sexuality lies in the product of the union.

In the third part of the second volume of the *Beiträge zur Biologie der Pflanzen*, edited by Prof. Cohn, there are, as in its predecessors, a number of highly-interesting researches. Dr. Schroeter contributes *Bemerkungen und Beobachtungen über einige Ustilagineen*, in which valuable service is rendered in the form of the more accurate systematic disposition of several critical species. The extent of Dr. Schroeter's labours more specially directed to this family adds weight to his remarks. The *Aperçu systémat. des Ustilaginées*, by Prof. Fischer von Waldheim, went far to clear up the confusion which existed in the arrangement of this family, and the present paper by Dr. Schroeter affords more material for the monograph of the family which is shortly expected from Prof. Fischer's pen. In the same part we have the description by Prof. Sorokin of two new species of *Entomophthora*, which are found growing on common insects and are closely allied to the fly-fungus (*Entomophthora muscae*). One species, *E. conglomerata*, Sor., grows on three different species of *Culex*, and the other, *E. rimosa*, Sor., on *Chironomus*. Then follows more *Untersuchungen über Bacterien* by Dr. Koch, in which the methods of examination, preservation, and photographing of *Bacteria* are discussed. That his methods of examination are excellent does not require our testimony; but, if the photographs published at the end fairly represent the results of his efforts in this direction, we can scarcely believe that he has been successful. No better proof could be given of the superiority in microscopic matters of a careful drawing to a photograph than the contrast between Dr. Schroeter's and Prof. Sorokin's plates and Dr. Koch's. The same part contains the results of Dr. L. Just's experiments on the effect of high temperatures on the retention of the germinating power of seeds. The experiments were conducted on seeds of different degrees of dryness and humidity. It was found that seeds which are soaked with water offer a greater resistance to the damaging effects of high temperatures than the naturally juicy parts of plants (stalks, leaves, &c.), and the explanation of this is easily found in the fact that the more seeds have been dried the greater their resistance is, while the drying of the juicy parts of plants causes their destruction. The highest temperatures that many seeds can bear in a dried state are between 120° C. and 125° C., and this varies according to the species, and in a slight degree the individual seeds. If seeds do not lose their germinating power in boiling water, this is to be explained only by the natural protection of the covering of the seeds against the entrance of the water into the inner tissue. The damaging effects of high temperatures on soaked as well as on dried seeds resemble on the whole the effects of increasing age under natural conditions on the beginning of germination (delayed), the length of time that process lasts (protracted), and the percentage of seeds which germinate at all (diminished).

THE memoir (noticed in the ACADEMY of October 20) of Drs. Rostafinski and Woronin on *Botrydium granulatum* has been reprinted from the *Botanische Zeitung*, and is now published with five beautiful plates.

PHYSICS.

At the meeting of the Académie des Sciences on January 7 it was announced that M. Pictet had determined the density of liquid oxygen to be very nearly the same as that of water, a result which had been predicted by M. Dumas from chemical considerations. In addition to this important result, in another experiment M. Pictet used polarised light to determine the presence or absence of solid particles of oxygen in the liquid stream which he obtained. The jet was illuminated by means of the electric light, and observed with two Nicol prisms. A strong polarisation was obtained, indicating the presence of solid particles, which in all probability were solid particles of oxygen.

The Phonograph.—There seems to be no doubt that Mr. Edison of New York has succeeded in realising an instrument by which articulate speech can be recorded on a strip of tinfoil with all its modulations and inflections, and reproduced as articulate speech after any interval of time, without any loss or variation of its original character. The apparatus by which these results are effected is of no great complication. A thin circular metallic membrane or diaphragm has a blunt steel point attached to its centre. The membrane is placed in a vertical position, and when set in vibration by the human voice, or by any other means, causes the steel point to move to and fro in a horizontal line. A cylinder with a screw-groove cut on its surface, is placed immediately in front of this point, and by means of a screwed spindle can be made to move along the membrane in such a way that the steel point always finds itself over the groove. If the cylinder be covered with a sheet of thin tinfoil and rotated with constant velocity by a clock-work arrangement, the tinfoil will receive a succession of indentations in consequence of the vibratory motion of the membrane, the character of the marks so made depending on the nature of the exciting sounds. Thus can be obtained a metallic record of any sentence, or number of sentences, involving every peculiarity of the voice which gave utterance to them. The record has now to be translated by being reconverted into sound; this is done by means of the third portion of Mr. Edison's apparatus, which consists of a conical tube, open at the larger end and closed at the smaller by a tightly-stretched paper membrane. Just in front of this is a light flat steel spring, held in a vertical position, and terminating in a blunt steel point projecting from it. The spring is connected with the paper diaphragm by means of a silken thread, which is placed just sufficiently in tension to cause the outer face of the diaphragm to assume a slightly convex form. This apparatus is placed on the opposite side of the cylinder to the metallic membrane and point above mentioned. The steel point of the translating apparatus is advanced towards the cylinder until it rests without absolute pressure in the first indentation. If now the clockwork be set in action again, the cylinder will move forward at the same rate as before; the steel point will follow the line of impression and will vibrate in periods corresponding to the impressions previously produced on the foil by the point of the recording apparatus. Vibrations of the requisite number and character being thus communicated to the paper diaphragm, precisely the same sounds will be evolved that in the first instance were required to produce the impressions formed on the tinfoil. The voice of the original speaker is thus heard issuing from the end of the conical tube, tinged, however, with a slight metallic or mechanical tone. In using the machine for the purpose of correspondence, the

metal strips are removed from the cylinder and sent to the person with whom the speaker desires to correspond, who must possess a similar machine to that used by the sender. The person receiving the strips then places them in turn on the cylinder of his apparatus, applies the translator and puts the cylinder in motion, when he hears his friend's voice speaking to him from the indented metal. The sender can make an indefinite number of copies of his communication by taking a plaster of Paris cast of the original strip, and rubbing off impressions from it on a clean sheet of foil.

Dr. Kerr's Experiments.—Mr. J. J. Mackenzie, at the instance and in the laboratory of Prof. Helmholtz, has been repeating the celebrated experiments of Dr. Kerr, in which the latter found (*Phil. Mag.*, 1875) that, when a beam of plane polarised light passes through a dielectric medium in a state of electric tension, the plane of polarisation is rotated. Mr. Mackenzie has obtained only negative results. He used a glass plate about half-an-inch thick, with tinfoil on its two sides, which were connected, the one with a powerful Ruhmkorff coil or Holtz machine, and the other with earth. This was supported and covered with two larger glass plates and placed between two Nicols, as in Dr. Kerr's experiment, the source of light being a lamp. The electric action produced no change in the dark field, nor was such obtained when polarised sunlight was used to give greater sensibility, and a leaf of mica thick enough to give the violet colour was interposed between the glass plate and the analyses. Experiments with oil of turpentine likewise gave negative results. Mr. Mackenzie, therefore, concludes that the phenomenon observed by Dr. Kerr is not produced by electric tension itself, but possibly in a secondary manner, through the heating thus caused, and he considers that this supposition is confirmed by the fact that in Dr. Kerr's experiments it was only after about thirty seconds from the closing of the circuit that the action reached its maximum; it also disappeared slowly. Mr. Mackenzie is not the first who has repeated Dr. Kerr's experiments without success. They require care and patience; and the experimental skill of Dr. Kerr is not readily acquired. Mr. Mackenzie does not appear to have obtained the result established by Dr. Kerr, even after thirty seconds from closing the electric circuit, and therefore his conclusion is hardly warranted.

New Galvanic Pile.—M. Jablochhoff (*Comptes Rendus*, lxxv., p. 1052) has devised a form of galvanic pile in which carbon is the active electrode. Since carbon is not attacked by any liquid at ordinary temperature, it was necessary to employ some substance to act on the carbon which only becomes liquid at a tolerably high temperature. Fused nitrate of potassium or sodium was consequently used, the passive electrode being platinum or iron. The electromotive force of this element is stated to be between two and three times that of a Daniell, the electromotive force of a Grove or a Bunsen being about 1.8 Daniells. During the action of the element there is a large disengagement of carbonic acid and other gases, and M. Jablochhoff has devised an arrangement by which these gases may be stored up, in order to render them available as a motive power.

THE death is announced of M. Antoine-César Becquerel, the eminent physicist, in his ninetieth year. He commenced life as an officer of engineers, and saw active service in Spain and France; but in 1814 he left the military profession, and thenceforth devoted himself to scientific pursuits, particularly to the subject of electricity. In 1829 he became a member of the Academy of Sciences, and in 1837 Professor of Physics at the Museum of Natural History. The Academy of Sciences awarded him its *medaille cinquantenaire*, and our own Royal Society the Copley medal. He contributed a number of Memoirs to the

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Comptes Rendus and the *Annales de physique et de chimie*; and among his more important works are a *Traité de l'électricité et de magnétisme*, *Traité d'électro-chimie*, *Traité de physique appliquée à la chimie et aux sciences naturelles*, beside various treatises written in collaboration with his son, M. Alexandre-Edmond Becquerel.

MEETINGS OF SOCIETIES.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, January 11.)

DR. HUGGINS, President, in the Chair. A paper was partly read, "Suspected Repetition of Second Outbursts from Radiant Points, and on the Long Duration of Meteor Showers." The writer, Mr. Denning, has determined numerous radiants from the paths of 2,690 shooting stars observed by himself between April, 1876, and December, 1877, and from the catalogue of the Italian Meteoric Associations, and he states that in some well-marked cases the period of activity of the same radiants extends over four months. Captain Tupmann raised the obvious objection that, as the Earth moved in four months through a third of her orbit, the radiant point of any meteoric system must necessarily greatly shift in such a length of time.—Mr. Wentworth Eck showed a portable equatorial mounting for small telescopes, which may be attached to any window sash or to any post or rail. The mounting packs into a space of $9 \times 4\frac{1}{2} \times 1$ inches, and weighs less than 3 lbs.; yet it was stated to have been found quite strong enough to carry a 3 $\frac{1}{2}$ telescope of 50-in. focus. Mr. Eck also spoke about some improvements in a Solar Spectroscope just made by Mr. Grubb for Prof. Young, and was followed by Mr. Browning and Lord Lindsay with explanations of their contrivances for gaining similar advantages.—Mr. Common gave an account of his observations of the satellites of Mars and Saturn, made with his 18-in. silvered glass reflector. He had observed the outer satellite of Mars on nine evenings between September 11 and October 16.—An extract of a letter from Mr. Ellery to the Astronomer Royal was read, according to which the Melbourne observers had not succeeded in their search for the satellites.—Mr. S. Waters had prepared a chart to illustrate the distribution of stars in the southern hemisphere according to Herschel's gauges; and some lithographic copies of it were handed round.—Mr. Christie read a note on Specular Reflexion from Venus. He stated that some observations which he had lately made, while Venus was a crescent, entirely confirmed those which he had made on some previous occasions, with the object of testing Mr. Br-tt's hypothesis of specular reflexion modified by atmospheric diffusion. The position of the brightest point of the disc, determined with all possible care, agreed with that assigned by this hypothesis, while it was incompatible with any theory of reflexion from an unpolished surface. A long discussion ensued, in which the correctness of Mr. Christie's inferences was disputed by Mr. Ranyard, Mr. Neison, Captain Noble, and others, while the hypothesis of specular reflexion appeared to be considered by Mr. Brett and Mr. Christie as proved.—Lord Lindsay communicated the observations of the transit of the shadow of Titan across the disc of Saturn, made at his observatory on December 25.—Mr. Glaisher read a letter of Prof. Asaph Hall referring to his observations of the satellites of Mars.—The titles of numerous other communications had been read at the beginning of the meeting.

METEOROLOGICAL SOCIETY.—(Wednesday, January 16.)

H. S. EATON, Esq., President, in the Chair. The council in their Report express their gratification at the increase in the number of the fellows and stations of the society; the greater size of the quarterly *Journal*, and the higher value placed on it by foreign scientific societies; the augmentation of the library; and the addition to the sum hitherto contributed by the Meteorological Council; as well as at other evidences of vigour and progress manifested during the year. The number of fellows now amounts to 417.—The President then delivered his address: During his tenure of office the alliance between the Meteorological Council and the society had been further cemented, the society supplying the Government with certain statistics and getting some assistance from the Council in return. This arrangement had been completely successful, and the President

considered it calculated to foster the growth of climatic meteorology under the auspices of the society, and likely to remove any jealousy on the part of the public towards a Governmental department so peculiarly constituted as the Meteorological Council. After criticising some of the work undertaken by the last-mentioned body, Mr. Eaton exhibited curves of the results of the hourly observations of the barometer and thermometer for the year 1876, at Valencia, Armagh, Glasgow, Aberdeen, Falmouth, Stonyhurst, and Kew, these being the stations established in 1868 for determining the meteorological constants of the British Isles. The curves showing the combined diurnal and semidiurnal variation of atmospheric pressure might be referred to one of two distinct types. In one of them the minimum of pressure was most pronounced in the morning; in the other, in the afternoon. The former type was found at the maritime stations of Valencia and Falmouth; the latter, at inland stations, such as Kew. The diurnal range of the temperature of the air was closely related to the pressure. It was least at the maritime stations, reaching only 4°·8 at Falmouth, and attaining a maximum of 9°·3 at Kew. A resolution was adopted to the effect that ladies be admissible as fellows of the society. The officers and council for the current year were afterwards elected.

ENTOMOLOGICAL SOCIETY.—(Wednesday, January 16.)

PROF. J. O. WESTWOOD, M.A., F.L.S., President, in the Chair. The members of the council were elected for the present year.—An address was read by the outgoing President, in which reference was made to many of the less accessible entomological memoirs of the past year. The address was ordered to be printed; and the meeting terminated with a vote of thanks to the officers of the society.

ROYAL SOCIETY.—(Thursday, January 17.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On Cobra Poison," by A. Pedler; "On Repulsion resulting from Radiation," Part V., by W. Crookes.

FINE ART.

Cyprus: its Ancient Cities, Tombs, and Temples. A Narrative of Researches and Excavations during Ten Years' Residence in that Island. By General di Cesnola. (London: John Murray, 1877.)

(Second Notice.)

PAPHOS yielded little in proportion to the expectations which the celebrity of the site warranted, but at Kurium General Cesnola made a discovery to which there is, perhaps, no parallel in the annals of archaeology.

The site of Kurium is covered with ruins, which, strange as it may seem, had never been explored before General Cesnola's visit. Noticing eight shafts of granite columns lying together in one spot, he dug here and found a tessellated pavement which is evidently of the Roman period. Finding that one part of this pavement sounded hollow, he dug below it and came on a gallery cut in the rock, nearly four feet high and eleven feet long, one end of which had evidently been communicated by steps with the building above. At the other end was a doorway carelessly closed by a stone slab. Penetrating through this doorway, the excavator found an oven-shaped cavity filled with fine earth to within a few inches of the roof. When this earth was cleared away sufficiently to explore the cavity, another doorway appeared in the opposite wall, beyond which was a second chamber. This was in like manner cleared, when it was found that the second doorway led into a third chamber, and that again into a fourth. Three of

these chambers are of nearly the same size, measuring twenty-three feet by twenty-one; the fourth, which is set at right angles to the others, is something smaller in dimensions. Communicating with this fourth chamber was a passage which has only been as yet explored for thirty feet. These four chambers contained no sepulchral remains; their true character was revealed to General Cesnola by the discovery of a gold bracelet in the lowest layer of earth in the chamber first discovered (marked C in his Plan). Carefully clearing out and sifting this earth, he extracted from it that wonderful collection of gold bracelets, earrings, rings, gems, and other precious objects, which now adorns the Museum at New York, and which might have enriched our own national collection. Such a discovery would alone have been sufficient to content an explorer for the rest of his life; but General Cesnola's good fortune did not end here. The second chamber (D of his plan) contained upwards of 300 articles in silver and silver-gilt—cups, bowls, dishes, ewers, massive armlets and bracelets—not scattered along the floor as in the Golden Treasury, but placed on a ledge about eight inches above the pavement along the eastern wall. The vases stood by themselves, the sixty bracelets in three heaps, the bowls and dishes stacked, one inside the other, in nine heaps, the top one in each case containing earrings, rings, armlets, and fibulae.

Three silver-gilt bowls, one inside the other, were placed apart by themselves. On the inside of all these subjects had been engraved, but two of them were so much oxidised that it was impossible to separate them. The contents of the next chamber (E) were not so valuable, consisting chiefly of vases in alabaster, and figures and groups in terra-cotta. The last and smallest of the chambers (marked F in the plan) contained a variety of objects in bronze or iron. Here were found large bowls with handles in the form of lotus flowers; the remains of a bronze throne, ornamented with bulls' heads, lions' heads and claws; candelabra, vases, cups, mirrors, spear-heads, and personal ornaments—such a store of metal, in short, as we may imagine to have been laid up in the treasuries of kings in the Homeric age. It is to be regretted that the rock-cut gallery leading from this chamber could only be explored by General Cesnola for about thirty feet, owing to the narrowness of the passage and the foulness of the air. At different distances in this gallery were found seven bronze caldrons. The gold objects found in Chamber C are of various periods, and ranging probably from B.C. 700, or earlier, to the time of Alexander the Great, or perhaps a century later. Among the most precious objects in this treasure are the two solid armlets inscribed with the name Eteandros, King of Paphos, in Cyprian characters. This name has been identified with the Ithuander in the cuneiform list of Cyprian kings who brought tribute to the Assyrian king Esarhaddon, B.C. 672 (see George Smith's *History of Assyria*, pp. 129, 130).

Another very precious object is the gold bowl, ornamented inside with two concentric rows of palm-trees, at the feet of which antelopes and aquatic birds are reclining. This is probably, as General Cesnola sup-

poses, of an earlier date than the armlets. The engraved cylinders and the scarabs set in gold or silver swivel-rings form a most interesting series, containing specimens of Assyrian, Egyptian, Phœnician, and early Greek engraving, a classification and description of which will be found in an Appendix by Mr. King. There are some suggestive and useful remarks in this Appendix; but what does Mr. King mean by saying (p. 355) that Dipoenos and Scyllis lived in the thirtieth Olympiad, B.C. 750 (*sic*), quoting Pliny as his authority for this statement, and inferring from the passage which he cites that the Medes were ruling in Crete at the time when Dipoenos and Scyllis flourished there? Pliny in the passage in question says nothing of the kind; he states that those sculptors flourished Ol. 50, B.C. 580-77, and the words *etiamnum Medis imperantibus* are only added to mark the date as preceding their conquest by Cyrus—not at all in reference to any rule of the Medes in Crete.

The three most interesting cylinders in the Cesnola Collection are published by Mr. Sayce (*Journal of Biblical Archaeology*, v., p. 441). The design of one of these he describes as a priest standing in adoration before a deified hero, behind whom stands Rimmon, the Air God. A kneeling suppliant is placed between the priest and the object of his worship, and in the field are three symbolical animals, together with the sun and group of stars. Mr. Sayce recognises in the cuneiform inscription the name of Naram-Sin, whom he identifies with a Babylonian monarch whose date he states to be the sixteenth century B.C., and whose name occurred on a vase discovered at Babylon by M. Fresnel. As he is designated on the cylinder as a god, Mr. Sayce considers this a proof of the apotheosis of the Babylonian kings, and in this case he thinks the deification may have taken place during the lifetime of Naram-Sin. These, however, seem hardly sufficient grounds for ascribing this cylinder to the sixteenth century B.C. The inscription on another cylinder is in Accadian, which Mr. Sayce considers a proof that it is considerably older than the one bearing the name Naram-Sin. The third cylinder published by Mr. Sayce he does not consider earlier than the eighth or seventh century B.C., from the mixture of Semitic proper names with Accadian words. The inscription is a dedication to the moon-god by one who held the office of "Recorder of the year."

The draped bearded figure in this design is considered by Mr. Sayce to be a priest. Above him are two sphinxes very clearly to be recognised on the cylinder, but which Mr. King strangely enough converts in his description into gryphons.

With the exception of pl. i., No. 4, the remainder of the Kurion cylinders are probably Cyprian imitations of Assyrian prototypes. The extreme rudeness of their designs reminds us of the primitive lentoid gems found in the Archipelago, and also of the representations of animal life in the Mycenaean antiquities. Among the Egyptian gems is one with the cartouche of Thothmes III., but, as there is ground for supposing that this cartouche was repeated on scarabs

of a later period than the reign of that king, we must not regard its occurrence here as very trustworthy evidence as to the antiquity of the series among which it was found.

The number of scarabs in the Kurion treasure which we may class as Phœnician with more or less of certainty is probably larger than exists in any public museum at present, even if we do not include all placed under this head by Mr. King, and fig. 8, pl. vi., and figs. a. b. d. and 22 in pl. viii. may be as probably the work of native Cyprian as of Semitic artists. On the other hand, No. 4 in plate v., classed among the Egyptian series, seems rather a Phœnician gem. The subjects of these gems are well worth studying from the curious mixture of Egyptian figures and symbols, and may help some day to solve the problem, what were the deities worshipped by the branch of the Semitic race who engraved these scarabs? The Greek scaraboids in this treasure, though few, are of peculiar interest, because they form the connecting link between the more archaic scarabs and those later scaraboids, mostly of the fourth century B.C., of which so rich a collection has been obtained from the tombs at Kertch for the Museum of St. Petersburg.

The Rape of Oreithyia by Boreas (pl. ix., fig. 1) and the Rape of Persephonê, if such be the subject (*ibid.*, fig. 2), deserve all the praises bestowed on them by Mr. King. I do not quite share his enthusiasm for the Victory (*ibid.*, fig. 4). The figure with two horses (*ibid.*, fig. 5) is evidently Pelops, a rare subject, which appears also on a lentoid gem obtained by Dr. Schliemann from the site of the Heraion near Mycenae. By far the finest specimens of goldsmith's work in this treasure are the large spirals (*helikes*) terminating in gryphons' heads (pl. xxviii.), which show a vigour of design and a refinement of execution worthy of the best age of Greek toreutic art. These spirals seem too large to have been worn in the ears, and may have served to ornament tresses of hair; it is, however, certain that earrings of this form were worn.

On page 297 is an earring identical in type with those found at Tharsos in Sardinia. By an inadvertence which might have been avoided, the engraver has placed this same type upside down on pl. xxvii. On a pendant (pl. xxv.) may be recognised the same sphinx which occurs as an ornament on the high crowns of the terra-cotta figures found at Kition, which have been already noticed. The crystal phial with its golden lid fastened by a chain, and the agate sceptre-head, are two objects unique of their kind. If the sceptre-head with which Ulysses smote Thersites was of this form, no wonder that his back showed so speedily the marks of punishment.

Of the silver objects found in this treasure by far the most precious is the silver-gilt bowl with friezes in embossed or *repoussé* work, arranged in concentric circles round a central group of a winged figure killing a lion; the encircling friezes are full of groups and symbols which have evidently been adapted by a Phœnician artist from Egyptian prototypes. In the chamber containing objects of bronze a bowl in that metal was found, ornamented inside with a circle of

palm-branches radiating from a common centre, within which are four antelopes embossed in relief (p. 337).

I have now noticed the principal objects in the Kurion treasure; but the work before me gives only a meagre idea of the extent and variety of this wonderful collection, which may be truly called a museum in itself.

The question here presents itself—When was this treasure deposited, and by whom? From the inscription on the armlets of Eteandros, and the general nature of the objects which filled the four chambers, we may safely assume that this treasure represents the accumulated votive-offerings of several centuries stored in vaulted chambers, in which they were found arranged, not pell-mell, but according to metals. Such underground chambers, called by the Romans *favissae*, were, for greater security, placed under or near the temples of which they guarded the treasures, just as the gold of the Bank of England is stowed under the Bank; and General Cesnola's account of what he found at Kurion throws new light on the discovery at Budram of which I have given the particulars (*Hist. of Discoveries*, ii., pt. 1, p. 327). There were found under the ruins of vaulted chambers layers of terra-cotta figures and lamps, which I describe as lying "assorted like articles in a shop, many specimens of the same type occurring together;" and a similar discovery took place at Paestum in 1821 (see *Bullet. dell' Inst. Arch. Rom.*, 1829, p. 189, and "Annali" of the same work, 1835, p. 50). Though there is no direct evidence that a temple stood over the vaults at Kurion, the granite shafts lying on a tessellated pavement above them are, so far as it goes, evidence to that effect. It is much to be regretted that General Cesnola did not make a more complete exploration of the site where the treasure was found. He states that it was impossible to penetrate further into the gallery running due east from the chamber F, on account of the foul air and want of space; but this difficulty might surely have been overcome by gentle blasting of the rock so as to open up a passage through the upper soil. At present we have no proof that the four chambers found are all that exist in the rock or that contain treasure, and some future excavator, following General Cesnola's track, may light upon more precious *keimelia*, for what was found is not more in intrinsic value than the piety of two generations might have contributed.

The question when this treasure was deposited cannot be determined till we have a more full and precise description of the objects which it contained than is to be found in the work here reviewed. The earrings (pl. xxv.), and the ring with Cupids (p. 310), I should not consider earlier than the time of Alexander the Great, and that careful study of the objects which is only possible after their final arrangement in a museum may disclose other evidence of even later date, but, as this treasure is (unfortunately for European students) now at New York, we must be content to wait till further light has been thrown on its origin and date by transatlantic archaeologists. In the

meantime Mr. King appears to have solved this problem by a short and easy method. He assumes (pp. 359, 367, 387) that, when the Persians with the aid of Stesantor quelled the revolt of Onesilos and the other kings, Kurion was besieged and sacked. Considering that its king, Stesantor, on this occasion went over to the Persians, it is hardly likely that they would have rewarded his treachery by sacking his capital, though it might be inferred from the language of Herodotus (v., 115) that all the cities of Cyprus were then besieged and taken except Salamis, which surrendered to its former king. In any case there are many objects in this treasure which must have been deposited long after this Persian conquest.

I regret that the limits of this article prevent me from doing justice to General Cesnola's discoveries on other Cyprian sites. The marble sarcophagus found at Amathus (pl. xiv., xv.), with its frieze so closely resembling some of the reliefs brought from Xanthus by Sir C. Fellows, seems, judging from the style of the sculpture, a work executed when Persian influence was predominant in the island; but the strange figures at either end of the sarcophagus are not accounted for by this supposition, and have yet to be explained. Equally well worthy of study are the embossed silver bowl and fragments of a richly-ornamented buckler from a tomb on the same site (pp. 276-281); the sarcophagus with a battle-scene and other reliefs in a style which we can hardly call other than archaic Greek, and the silver-embossed bowl found at Golgoi (pp. 110-117); the ivory relief in an Egyptian style (p. 233); and the Cyprian and Phoenician inscriptions (pl. 1-12). General Cesnola's excavations have, moreover, contributed very rich materials towards the history of fictile art in Cyprus, as Mr. Murray has shown in his Appendix.

A cursory survey of all the new evidence which the energy and sagacity of General Cesnola has thus brought to light confirms a conclusion to which previous discoveries in Cyprus had already pointed. Here, as in Etruria and many parts of the Hellenic world, that peculiar mixture of Egyptian and Asiatic art which we call the Phoenician style is to be found on the most ancient sites, intermixed with remains which we have good ground for considering as examples of archaic Greek art. But while in those places where the Greek population was sufficiently strong to predominate over all previous influences—as, for instance, at Rhodes—we find Greek art gradually asserting itself as a distinct growth till it reaches its mature perfection, no such development can be traced either in Etruria or Cyprus, and, in place of it, we find in both countries archaic art gradually degenerating into a feeble conventional style which it is convenient to call the Hieratic, but which might also be designated the Pseudo-archaic. A glance at the position of Cyprus on the map explains why it never became truly Hellenic.

Its proximity to Tyre and Sidon, the convenience of its harbours and its mineral wealth, must have attracted Phoenician settlers at a very early period; it was probably

the first of those stepping-stones by which their traders traversed the vast expanse of waters between Tyre and Carthage. On the other hand, Cyprus was too near the great Asiatic and Egyptian monarchies not to fall under the dominion of the conqueror who for the time being was master of the eastern shores of the Mediterranean; and thus, if we except the heroic episode of Euagoras, the Hellenic settlers in Cyprus take no prominent part in ancient history, and here, as in Lycia and Pamphylia, we find the native language and system of writing in use at a comparatively late period, because Hellenic civilisation was not strong enough to suppress the use of these languages and characters as it must have suppressed the Carian and other written or unwritten tongues. C. T. NEWTON.

THE WELLINGTON MONUMENT IN ST. PAUL'S.

WE have had the pleasure of seeing the late Mr. Alfred Stevens's Wellington Monument, in St. Paul's Cathedral, uncovered by the courtesy of Mr. Collmann, the architectural decorator, to whose devotion and artistic knowledge the completion, or quasi-completion, of this grand national monument is partly due. It is a not unusual fact in this country that art fails of public patronage, and has to be encouraged by private individuals; but it certainly does seem strange that, when the right man has by chance been publicly selected to commemorate a great national hero or event, grave obstacles should be thrust in his way, such as cutting off six of the twenty thousand pounds voted for this particular monument. The undertaking thus became a matter of positive pecuniary difficulty for the sculptor, and might have involved his ruin, had not Mr. Collmann generously undertaken the responsibility of completing the work. Whether another sculptor might have executed it more economically or expeditiously is a separate question; that this is a grand national monument is undoubtedly the fact. It stands forth magnificently in St. Paul's (where unfortunately there is no other monument to rival or indeed to compare with it) in spite of its cramped position in the place allotted by the Dean and Chapter, unworthy alike of the hero and of the art, and sadly requiring as it does the equestrian statue on the summit. Every effort ought to be made to obtain permission for erecting this figure before the model of it left by Stevens is injured; there are certainly precedents in churches abroad for the erection. The recumbent figure of Wellington reposes in grand dignity; a perfect likeness, showing all the strength of his character in his face, and yet with a sublime quiet. The figures on the wings—on the one side Valour and Cowardice, on the other Truth and Falsehood, or, in a more extended sense, Virtue and Vice—show most signally the artist, the man of idea. The grand thought and action of Truth struggling with Falsehood whose double tongue she wrenches from his gullet, with her foot on his chest, are admirable, and her expression beautiful. It may, however, be suggested that there is some falling-short from perfect drawing in the right arm. The second group, Cowardice crouching under his shield at the feet of Valour, is full of spirit and power; we bore zealous testimony to the transcendent excellences of this group when it was exhibited at the Royal Academy in 1876. Valour and Truth are female figures; Falsehood and Cowardice males; a rather unusual but fully justifiable form of representation.

The architecture of the monument is perfectly adapted to St. Paul's: the English Renaissance classic, with refined symmetry and grace in the foliated columns. Stevens's love of his art, and of choiceness in workmanship, was

such that, if he found a single flaw in a nearly-completed column, he would cast it aside, thus sacrificing in each instance an item of 60*l*. The effigy of Wellington appears to be raised somewhat too high on a series of layers; each of them significant in purpose, yet one or other might well have been dispensed with, thus lowering the figure, and simplifying with advantage the general structure of the sarcophagus, and its rôle in the entire composition.

The frieze of cherubim, if not in itself very original, is gracefully introduced, and the individual heads (each pair differing from every other pair, and even the two members of any one pair not both visible together) are sculptural work of the rarest loveliness; and the whole comes appropriately for the Christian hero who certainly here has a monument unsurpassed at least by any of modern Europe.

We had on the same occasion the satisfaction of again seeing the other work by Mr. Stevens in this Cathedral, the mosaic of Isaiah in one of the spandrels under the dome. The energy and grandeur of the action of the prophet, turning and resting on one arm to read the tablet of God's word brought by an angel, are unsurpassed; the sweep of this angel's drapery is superb in line. This mosaic, it must be allowed, is less than adequately supported, in point of idea, by the only other one at present executed, the figure of St. Matthew. It would be a worthy decoration of St. Paul's if the remaining spandrels were filled in with other such work as this by Mr. Stevens, who, indeed, as we are aware, left behind him two or three of the required designs. The general scheme of decoration (bating some of the painted glass, but including one moderate-sized window on the right of the entrance-door) speaks well for English taste and judgment in these matters, and shows in fact a marked superiority to similar work on the Continent.

PHILIPP VEIT.

PHILIPP VEIT, the celebrated German master—who seems almost to belong to the past, so completely is his name associated with those of Cornelius, Overbeck, Schadow, and the other regenerators of painting in Germany—died on the 18th of last month at the good old age of 83.

Philipp Veit was born at Berlin on February 13, 1793. His mother was a daughter of Mendelssohn, and after the death of her first husband, Veit's father, she married Friedrich von Schlegel, who became his stepson's first instructor, and doubtless inspired him with his own enthusiasm for art. Afterwards, young Veit studied for some time at Dresden, and then went to Rome, where he joined the band of devoted German artists who were at that time seeking to found a new school of art on the old basis of the Christian faith. Veit became one of the leaders in this movement, and early executed some great religious paintings, the chief, perhaps, being his fresco in the Villa Bartholdy of the *Seven Years of Plenty*, painted as a companion subject to Overbeck's *Seven Years of Dearth*.

Veit returned to Germany after a long residence in Rome, and accepted the position of Director of the Städel Institute at Frankfurt, a position, however, which he was obliged to resign in 1843 in consequence of religious differences. He then removed from Frankfurt to Sachsenhausen in Hesse Cassel, and from thence of late years to Mainz, where his death took place. All Veit's important works are either religious or symbolical in their signification. He never fell from the high ideal he had set before himself in youth, but remained true to the last to the lofty principles enunciated by Cornelius and his school. One of his greatest works, *Christianity as the Guardian of the Fine Arts*, is in the Städel Institute, and another, *The Ascension of the Virgin*, in the cathedral at Frankfurt.

ART SALES.

THE more important sales of pictures by Messrs. Christie, Manson and Woods have hardly yet begun, though the firm has put forth for the season a programme of the usual varied interest. At the same time there is an absence, for the present, of announcements of Art sales likely to cause sensation among the general public as well as among connoisseurs. The attention of experts during the recent weeks of what is practically the dead season in London has mainly been directed to art auctions abroad. The Sensier sale of pictures and drawings by the great men of the French school of landscape art and of rustic figure painting has already been mentioned. It contained also a fine collection of the etchings of Méryon and of Millet. Those of the latter artist are perhaps without some of the technical qualities of a great master-etcher, and may chiefly be valuable as truthful memoranda of the thoughts and subjects of the admirable painter.

THE sale of the very remarkable collection of an eminent student of art, M. van der Kellen—who has been, as we announced some time ago, appointed to the curatorship of the Print Department of the Amsterdam Museum—took place also this month. It was a specially Dutch collection: that is to say, the collector had aimed rather as a student than as an amateur difficult to please. His cabinet, therefore, was full not only of national rarities but of impressions by many Dutch masters not always carefully chosen. Thus his assemblage of Rembrandts and Lucas van Leydens was generally poor in quality, while on the other hand his possessions among the works of less-known masters were abundant and in some cases rare. M. van der Kellen's book, *Le Peintre-Graveur hollandais et flamand*, has amply justified the line he chose to pursue as a collector. Several national museums have recognised by purchases made at this sale the rare historical value of many of the pieces brought together by the industry of M. van der Kellen; and it is worthy of note that in several cases very large sums were paid by the public collections of Berlin, Brussels, and other places, to secure what are rare historical records of local events. This sale was also, as may be surmised, remarkable for the exhibition of more than one artist hitherto little known. Thus there fell to M. Thibaudau's bid of 301 florins a set of etchings by one Coelers, born at Maestricht in 1740, and gifted with very various and individual talents as an artist in landscape, portraiture, and genre subjects. There occurred also a view in Amsterdam, etched by that exquisite Dutch painter of cities, Van der Heyden—and probably the only etching known to have been executed by the artist. The Brussels Library bought some extremely rare local prints, such as *Le Moulin au fer à Louvain* and *La Danse des Epileptiques de Bruxelles*. For 280 florins was sold the extremely rare historical print of the *Battle of the Boyne* by Dirk Maas. Four engravings by Peeters of the first half of the seventeenth century, never chronicled at all until by M. van der Kellen himself, were bought as great rarities by the Berlin Museum. Two very magnificent and rare works by Paul Potter, *Le Vacheur* and *Le Berger*, were bought for 505 and 300 florins respectively—the first by M. Clément, the second for the Amsterdam Museum. The Berlin Museum acquired a piece of the utmost rarity by Hercules Segers, whose name the English connoisseur now connects in a measure with the Rembrandt etching known as *The Flight into Egypt*, in the style of Elsheimer. He is a very rare master, and 350 florins were given at the Van der Kellen sale for his *Deux Moulins*, of which hitherto the British Museum has been the only national collection possessing an example. We should close our note by the record of the payment of 600 florins—about 50*l.*—for a unique state of a plate by Louis Siegen, the seventeenth-century artist

who has borne the palm from Prince Rupert as being undoubtedly the inventor of the art of engraving in mezzotint.

MESSRS. SOTHEY, WILKINSON AND HODGE held last week two large sales of miscellaneous engravings and water-colour drawings—one sale comprising a part of the collection of James B. Allen, landscape and historical engraver. No very large sums were obtained. Among the more interesting of the modern pieces were a few examples of J. F. Millet. The second sale included rare early caricatures by James Gillray, and some fine impressions of the modern Italian schools of art. A rare proof of the *Beatrice Cenci*, after Guido, by Garavaglia was knocked down at seven guineas. There followed a few prints from the *Liber Studiorum* of Turner, not including the favourite subjects, but, such as they were, in good condition. These fetched prices which indicate the increasing value of the *Liber* prints, the large number which were unexpectedly thrown into the market some four or five years ago, on the occasion of the Turner sale, having apparently been gradually absorbed.

MESSRS. CHRISTIE, MANSON AND WOODS are selling during the latter days of this week the very various stock of a well-known dealer—the late Mr. Edward S. Palmer, of Duke Street, St. James's, and of Golden Square. He died some few weeks ago, leaving a considerable assemblage of modern works in oil and water-colour. We may hereafter have occasion to return to this sale.

NOTES ON ART AND ARCHAEOLOGY.

MR. OULESS probably never exhibited any better example of his skill as a portrait-painter than when he accomplished his very admirable picture of Mr. Charles Darwin—one of the gravest and best-considered studies of portrait-painting produced in our day. And M. Rajon, the etcher, who has etched this plate from the picture, which Messrs. Seeley, Jackson and Halliday have sent to us, though he has often undertaken work more sure of attracting, has hardly ever, we suppose, brought so bold and masculine an enterprise to so happy a completion. M. Rajon, in translating the work of the painter into his own familiar language of black-and-white, has taken a large plate and has etched on a large scale. Disposition of light and shade, expression of the subject, modelling of head, indication of the snowy beard—all are alike good; and here perhaps more than anywhere else in his etchings has M. Rajon given evidence not only of his own study of the life, but of his study of some of the best masters of portraiture. The treatment of the hair of the face, especially in its union with the flesh of the face, is worthy of a very eminent master, whether of original portraiture or of some great old-world school of engraving. And the etched line when finest is almost invariably frank. Rumour says that M. Rajon is giving some attention to painting—not, we hope, with the purpose of abandoning an art in which he is so distinguished a practitioner.

RECENT reproductions from the treasures of the Sensier sale, in two or three numbers of *L'Art*, give a higher impression than any that it has been possible for mere verbal description to convey of the wealth of the collection in drawings by J. F. Millet. Certain of Millet's drawings—even one so capital an example as his drawing for *L'Angelus*—have been exposed in England, and several, indeed, from the Sensier sale have fallen into the hands of English dealers, of English private amateurs; but England has not, so far as we know, been so fortunate as to secure either the *Causerie*, a pastel, or *Paysanne se coiffant*, or the *Berger ramenant son troupeau*, both drawings in black chalk. The *Causerie* deserves brief mention here, because it is one of the few idyllic pieces which Millet cared to make graceful and immediately

agreeable; the lounge of peasants who may here be lovers has about it an ease and an idleness rare in this painter's presentations of rural life. The *Berger ramenant son troupeau* is for tone and sentiment, if not precisely for line, one of the most splendid drawings that ever in his best of moments fell from the hand of a master of masters. The elements of which it is composed are simple, because they are Millet's—a shepherd, thickly cloaked, and with slow and steady tread; the huddled sheep, stepping the way of the wind; the immense and admonishing sky; the veils of rain that cover and shift over the table-land of the Beauce. Nothing else. But the genius of the artist has so combined these simple elements as to make of them a "Pastoral of France" unsurpassed in simple power and significance. The third drawing, *Paysanne se coiffant*—a French farm-girl doing up her hair at her window—pours in a happy light a gesture of lifted arm, revealing much charm of line; and the lines here are particularly worthy of regard because they are quite as conspicuous for truth as for beauty. The hard labour of the peasant of the Beauce, like the athletics of Greece, has purified and straightened the forms of the figure, leaving the signs of sex in breast and reins much less evident than in the woman of modern middle-class civilisation, whom custom and her life have made specially a bearer of children. The peasant girl of Millet, vigorous yet slender, has an exquisite woman's manliness, which, since the best days of Greek art and life, has been seen perhaps chiefly in the fields of the Beauce and the pictures of this artist. The work is so hard that the grace of this woman's manliness soon passes, giving place to early coarseness, and this likewise Millet, the truthful pourtrayer of the life he knew, has always at need remembered and depicted.

MR. WHISTLER has recently added, we are informed, to the small list of his etched portraits, an etched portrait of Sir Garnet Wolseley, which is spoken of with approval, as not unworthy to take rank among his efforts in portraiture with the later, and certainly not least successful of his river-side studies on the Thames.

A COLLECTION of the works of Mr. J. D. Watson has for some time been exhibited at the Brazenose Club, Manchester, and a catalogue of them has just been issued for private circulation. It contains a list of the pictures, a biographical notice by Mr. Alfred Aspland, and a report of the speeches at a complimentary dinner at the Brazenose Club. The charm of the volume, however, lies in the sketches it contains, drawn from the pictures by Mr. Watson and a number of his artist friends. The selection is fairly representative of the various aspects of the work which Mr. Watson has done.

LIEUTENANT KITCHENER, who has recently arrived from Palestine, having taken in Constantinople and the seat of war on his way home, has brought with him two specimens of the so-called Moabite pottery. These exactly resemble the photographs of the Shapira collection, both in face, figure, and inscriptions. They are in hollow red clay, and have letters in relief on the front and inscribed at the back. They are to be seen at the office of the Palestine Exploration Fund. Lieutenant Kitchener bought them for a small sum in Jerusalem, and has clearly traced them to the workshop of Selim el Kari. As Mr. Shapira has very kindly offered to lend a small collection to the committee of the fund, it will be possible in a short time to compare Lieutenant Kitchener's idols with Mr. Shapira's.

MR. RUSKIN will shortly entrust to the Fine Art Society for exhibition the whole of his Turner drawings and sketches, with an explanatory treatise. The net proceeds will be devoted to some object to be named by Mr. Ruskin, probably the extension of his Sheffield Museum.

A PORTRAIT of George Sand by Eugène Dela-

croix was sold last week at the Hôtel Drouot for 8,000 fr.

M. TAINE has begun his course of lectures on Art at the Ecole des Beaux-Arts. He takes for his subject this year the history of Venetian painting, which he intends to be the last of his course on Italian Art.

THE painter François Diday, whose death we lately recorded, has left his house and lands to the city of Geneva. The property is valued at 400,000 francs, and the painter requires in his will that the money shall be expended solely in the purchase of works by Swiss artists. He has also bequeathed a number of his studies and sketches to the Genevan Société des Arts, together with a legacy of 20,000 francs as a contribution to the society's fund for prizes to painters. He has further left a sum of 5,000 francs to the Section des Beaux-Arts of the Institut National.

THE veteran art-critic Ernst Förster, of Munich, gives an account in the Augsburg *Allgemeine Zeitung* of a wall-painting which he considers to be the oldest *Dance of Death* in Italy, and makes it the occasion for an interesting glance at paintings of this character in other lands, and also at the literature connected with them. The Italian fresco to which he refers is to be seen on the outer wall of the little church at Clusone, in the province of Bergamo, and represents in two separate horizontal compartments, which cover the whole surface of the wall, a *Triumph of Death* and a *Dance of Death*. Förster attributes the picture to a period within the first thirty years of the fifteenth century.

THE STAGE.

RECENT PLAYS.

THE management of the Prince of Wales's Theatre have given so many proofs of a disposition to avail themselves of the services of English dramatists that their newly-acquired habit of reproducing French comedies may be presumed to be rather forced upon them by necessity than adopted by choice. Some time since the manager of an important London theatre, having been reproached with his preference for foreign pieces, put forth the rather naïf plea that a play which has been acted and approved by an audience in Paris affords, on the whole, a safer investment than a piece which is still in manuscript or has yet to be submitted to the practical test of a public performance. Some judgment, both of the merits of acting plays and of the tastes of the public, would nevertheless seem to be a desirable element among the qualifications of a manager—at all events, while it is not customary for our theatres to appoint a regular *comité de lecture*; but, as the late Mr. Ricardo is said to have made a fortune on the Stock Exchange by simply taking especial care in his speculations "never to have an opinion of his own," so this eminently practical person may have deliberately preferred to conduct his business without any attempt to form an independent judgment upon the quality of his merchandise. This prudent but unheroic policy, it is just to say, has not hitherto been discernible in the management of the Prince of Wales's; and if anyone should be inclined to regard their new system as not patriotic or well-advised, it would at least be incumbent upon him to show that dramatic works of home production, and of a preferable kind, are really procurable. Unhappily, the fact is only too manifest that the country whose dramatists were at one period incomparably superior to those of all other nations is not at present in a position to depend in any considerable degree upon native writers for supplying the stage with new pieces. Even if it were not so there seems no reason why a foreign play should not be produced in the English language in an English theatre, if its merits justify the trouble; nor is it perhaps desirable that English playwrights should, either by the force of opinion or by any other sanction,

be protected from foreign rivalry. These considerations will perhaps be considered to afford a sufficient apology for the production of another comedy by M. Sardou at the Prince of Wales's Theatre; and they seem no less applicable to the case of the Queen's Theatre, where a version of a romantic historical drama by the same author has achieved a certain measure of success that has not attended the production of some recent works by English dramatists at the same house.

The question of "adaptation" stands upon a different footing. Unfortunately the gentlemen who are entrusted with the task of rendering an important production of the French stage into English are not often content with the humble task of translating. They are, on the contrary, fond of insisting that they are not translators but adaptors; and it is not unusual for their friends to insinuate that the work has undergone at their hands so many and such judicious modifications that any merit it may possess as an English play ought in fairness to be attributed not to the original author but to his English improver. The fact, however, is that the changes which it is thus the custom to introduce rarely fail to destroy the consistency and harmony of tone of the original play. It would, indeed, be strange if it were not so; for our adaptors are as a rule unquestionably inferior in dramatic genius and in knowledge of the stage to the writers whose works they rashly manipulate; and there is good reason to suspect that their proceedings are often inspired simply by an ambition to lay claim to some share of the honours of original authorship. I do not say that this is the case with the two gentlemen who, under the pseudonyms of Saville Rowe and Bolton Rowe, have adapted *Dora* for the Prince of Wales's under the new title of *Diplomacy*, or to the adaptor of *Patrie*, at the Queen's, who has, up to the present time, veiled his identity in strict anonymity; but it would be easy to show that in each of these cases the effect of the original play has been greatly injured by the tampering to which it has been subjected. The adaptor of *Patrie* has, it is true, apologised for the anti-climax which he has been at so much pains to substitute for the powerful *dénouement* of *Patrie*, on the ground that it was absolutely necessary for the convenience of visitors who live in the suburbs and environs to huddle up and bring to a close the story of the play in time for the last train from Waterloo or Charing Cross—a hard condition of dramatic art if it were really inevitable; but there were unquestionably modes of abridging the original which would have been open to less objection. The Messrs. Rowe, on their part, put forth no such defence; and we are left to infer that, with the exception perhaps of the condensation of the first two acts, the changes introduced are considered to be of a kind to render the comedy more acceptable to English audiences.

Even this view, however, is more than doubtful; and it is hardly to be imagined that M. Sardou, who has published a rather harsh protest against the liberties taken with his *Patrie*, can really have approved of the *ex post facto* collaboration of Messrs. Saville and Bolton Rowe. *Dora* is, like *Nos Intimes* and other works of the same writer, an ingenious combination of the comedy of manners, the sprightly vaudeville, and the drama of domestic interest. As a foundation to the whole we have a picture of a peculiar phase of society supposed to be flourishing at a certain watering-place. There is an Austrian diplomatist of a subtle, mysterious, and designing kind, keeping in his pay women of fascinating manners, who insinuate themselves into an acquaintance with sojourners at hotels, and plot to ascertain their secrets, and even to abstract documents from their possession. It is amid this strange *coterie* that *Dora*, the heroine of the play, is cast. Her mother is a Spanish lady, the Marchioness of Rio Zares, who, being in pecuniary straits and having a fascinating daughter, seems not unlikely to prove a useful addition to the tools of the designing

Baron Van der Kraft. For these reasons the Countess Zicka, a woman of doubtful antecedents and entirely devoted to the Austrian tempter, is employed to sound the Marchioness, whom she induces to accept a certain gratuity, though for somewhat undefined objects. Thus the innocent *Dora* becomes associated with people whom it is discreditable to know; and, further to involve her in these damaging associations, Zicka contrives to purloin from her the portrait of a young Hungarian patriot named Tekly, inscribed in his own hand with words of farewell, which she at once forwards through Van der Kraft to the Austrian police; and thus Tekly is arrested when on a secret visit to his native country. But Zicka's zeal is quickened by a new and powerful motive. A young naval officer named Maurillac, for whom she cherishes a burning and a hopeless passion, prefers *Dora*, makes her an offer of marriage, and is accepted; and thenceforth Zicka's object is to ruin *Dora's* peace by subtle machinations. Such is the substance of the first two acts of *Dora*, which complete what is known on the French stage as the "exposition" of the play. M. Sardou is, even more than contemporary French dramatists, accustomed to bestow especial care upon this important portion of his work. As in the case of many of the novels of Balzac, his openings have to the inattentive an air of tediousness; but he is too skilful an artist really to waste time or to burden the memory of his audience with unnecessary details. The little circle which he has depicted in this instance is necessarily one of which the average spectator has no personal knowledge. The author has even been accused of having drawn purely upon his imagination and introduced to us people who never could have had any existence save in the heated imaginations of the alarmists who were wont to harry supposed German spies during the terrors of the Invasion. But this is really a question of little moment. It was in any case necessary to sketch the circle in rather full detail; to impress it upon the mind of the audience; to make its reality felt, as it is in the power of genius sometimes to do with far more extravagant conceptions. As it was deemed necessary to reduce the length of the play, these two acts which are now comprised in one no doubt offered convenient opportunities, for their matter is in a great degree of an illustrative kind, constituting rather the background of the scene than the scene itself. But there was one object which ought at least to have been constantly present to the minds of the "adaptors:" obviously whatever tended to bring into relief the character of *Dora* and her relations with the little world around her should, as far as possible, have been preserved; for upon this the interest and indeed the intelligibility of the story necessarily depends. Poor *Dora* is weary of the shifts to which they are exposed by the efforts of her mother to maintain a sort of position in society. She longs for a more peaceful and honourable retirement; above all, she is oppressed by the want of respect with which she has more than once been made to feel that she is regarded. All this is imprinted on the mind of the audience by a number of little incidents until a sympathy is established which is the essential condition of our acceptance of the final scene, in which, with a frank and unreserved delight, as genuine and artless as that of Miranda herself, she accepts the offer of the man whom she has secretly loved, and who is the first admirer whose passionate protestations have not thinly veiled an insulting estimate of her character and position. A more delicate incident could hardly be imagined; but in the English play it fails to convey the impression which gave so much delight to audiences at the Vaudeville. *Dora*, in that peculiarly easy, colloquial style in which the adaptors delight, has been heard to say that she is "sick and tired" of the life she is leading, and to exclaim, "I'll become a nun;" but her nature is

too faintly sketched to deprive the scene we have referred to of its dangerous approach to indelicacy. Hence Mrs. Kendal's exclamation, "His wife! Oh, Julian, my love!" conveyed little but the glad surprise of a rather forward young lady that for once she had not been grossly insulted. Nor is this scene improved by Mr. Kendal's describing his proffered love as "this great gift," or by the necessarily coxcombical air of his wheedling reiteration of the words, "even if I were to say it." In brief, the sweet *naïveté* of the original—all the more delightful because it has come in contact with the evil of life without deterioration—is, for the reasons indicated, wanting; though if mere compression were the object, the adaptors' pains might well have been bestowed upon some of the garrulity of the Marchioness, which has somehow lost in this version the varied humour which that most amusing actress, Madame Alexis, was able to impart to this character.

The foundation of M. Sardou's comedy-drama being thus weakened, the superstructure is necessarily affected. Scenes of serious and even of semi-tragic interest follow, arising from the almost overwhelming accumulation of incidents tending to show that Dora is a spy in the pay of the police; that she has betrayed the unfortunate patriot already referred to; and, worse still, has stolen from her husband an important State paper with which he has been trusted, and even forwarded it on her wedding-day to the crafty diplomatist from whom her mother is known to have accepted money. The audience, it is true, are well aware of her innocence, for they have seen the cunning and implacable Zicka do the very deeds of which Dora is wrongfully accused. Yet the pathos of the situation must depend greatly upon the spectator's ideal of the persecuted young lady; and it has pleased the "adaptors" to go otherwise out of their way to give an air of unreality to the situation. Apparently with the object of availing themselves of a distrust and antipathy towards Russia which is supposed to be raging just now in the breasts of a considerable section of the English public, the adaptors have chosen to convert the crafty Austrian, Van der Kraft, into a wicked Russian, Baron Stein; and with still more questionable taste have endeavoured to connect the story of Dora with the situation of affairs in Eastern Europe "last April"—which date, it is to be observed, is a month or two subsequent to the date of the production of M. Sardou's work. Changes of this kind are apt to betray themselves by a certain lingering incongruity not to be concealed by giving to the characters and their associations new names. For the purposes indicated it will be readily understood that it was necessary to substitute young Englishmen for the young Frenchmen of the original; and these alterations bring us almost as a matter of course within the fierce light that beats upon the British Embassy in Paris, where dark, mysterious, and melodramatic proceedings are not easily conceived to be taking place. Having involved themselves in these unnecessary embarrassments, the Messrs. Rowe have evidently been a little puzzled to determine what shall be the nature of the paper that the Countess Zicka shall be seen to purloin from the despatch-box, which is persistently exposed, in various situations, to the gaze of the audience. M. Sardou's notion is a secret treaty, which is kept in a secret drawer; and unquestionably a secret treaty in a secret drawer furnished a plausible object for the acquisitiveness of an unscrupulous foreign agent. But the adaptors have bound themselves to the Eastern Question "last April." Their young *attachés*, when asked to listen to a tedious story, exclaim, "As if I'd nothing better to do, with all Europe in a blaze and war imminent!" When they chat—and they chat a good deal—they observe, with a prophetic eye to a memorable allusion to "unexpected occurrences," that "there is no saying how soon England may be dragged into this mess;" and

when one is about to depart for the East on a diplomatic errand his faithful brother solemnly whispers, "Strange times for the old country, Julian. Look straight ahead and keep your eyes open, old man." Hence it will be observed that nothing which is not intimately associated with the Eastern Question would suit the adaptors' turn; and accordingly we learn that the coveted document contains "Instructions to the British officer who is at Constantinople surveying its defences prior to its occupation;" it is afterwards more definitely referred to as a "tracing" of a plan; and when finally held up to the eyes of the audience is perceived to resemble a piece of tissue-paper torn out of a "manifold writer." It must have been observed by most persons who are in the habit of going to the theatres that, while the imagination of the spectator will often accommodate itself to rather daring flights of dramatic invention, a slight *invraisemblance* of a forced and gratuitous character will sometimes serve entirely to undermine all faith in the scene presented. This is precisely the case with the "tracing" which plays so prominent a part in *Diplomacy*. Allusions to events of the day rarely harmonise well with imaginary surroundings. It would seem that a certain age, even beyond what it attains in the pages of the *Annual Register*, is necessary to render mere news ripe for the serious purposes of the dramatist. Of course the audience of the Prince of Wales's is aware that surveys have not been made by British officers for the defences of Constantinople "prior to its occupation by British forces." But if it were otherwise it is hard to imagine Baron Stein to be so anxious to see a Foreign Office tracing of fortifications not constructed that he should engage in the delicate business of bribing a lady to open the despatch-box and steal from the apartment of a British *attaché* in Paris a "tracing" which must be immediately missed and known to have been purloined for a sinister purpose. If Russia were anxious in such a matter it may be presumed that she would rather be interested in the fact that Great Britain intended to "survey the defences of Constantinople prior to its occupation," than curious as to an engineer's notions of where it would be well to plant a bastion or mark out a demi-lune. Baron Stein, however, appears to be already in possession of the only important part of the secret; hence his exclamation, "A tracing is all I want!" It does not seem to have occurred to the Messrs. Rowe that vagueness, which is enumerated by the old critics as a fruitful source of sublimity, may sometimes be rendered very effective in a play. After all, there was really no reason for being so explicit about the nature of the document; certainly none for exposing it to the derision of the gallery between the thumb and forefinger of the cruel Countess. Left to the imagination of the spectator, it would have been the spectator's fault if he had conjured up in his mind anything inadequate to explain the nervous eagerness of the Russian diplomat, or to produce the fearful consequences which we are called upon to witness.

The original play no doubt fails in great degree as a drama of serious interest. M. Sardou is too fond of regarding his characters as factors in an intricate problem to bestow sufficient care upon the graver scenes. He is not only fearless of anti-climax but apt even to cherish it as a source of that surprise in which he most delights. It would have been as well if the Messrs. Rowe's modifications of *Dora* had been as judicious as their suppression of the hunt for the keys in the third act. But these foibles in M. Sardou render it all the more incumbent on his adaptors not to weaken the graver and more tender business of the play; and this remark is above all applicable to *Diplomacy*, in which piece the curtailment of the comedy scenes necessarily confines the attention more closely to the story. The new play is acted with great care, and each and all of the performers do their utmost to give effect to the interpretation. Mr. Kendal's style is,

however, habitually too light for the burden imposed upon him in the part of the hero; nor does he compensate for this by the tendency to excessive and protracted displays of anguish which characterises his performance. The comparatively modern custom of confounding the limits of comedy and *drame* has no doubt increased the difficulty of distributing parts; but it would require an actor like Mr. Kelly, at the Court Theatre, to represent this character with due force and self-restraint and earnestness of manner. In the famous scene of "the three men" Mr. Clayton's performance in the part of Mr. Beauchere—corresponding to the Favrolle of the original—is to be admired for the self-possession, frankness, dignity, and soundness of feeling which are indicated by unobtrusive means. This moving scene, the sterling merits of which fairly outbalance all that can be said against the play, is acted throughout with every indication of painstaking study. Mr. Bancroft, it is true, is not an ideal representative of the Hungarian—or, as the adaptors represent the case—the Russian patriot smarting under the cruel betrayal of which he has been the victim. His regret when he finds that the woman against whom he has cautioned his friend is the very lady to whom his friend has that day been married was suggested by a manly bearing, tone, and manner not to be mistaken; and the fine shades of feeling which follow—his efforts to smooth over the cruel embarrassment, his generous patience with the insulting and menacing addresses of his friend, his final reluctant consent to tell the whole story, as the only right and honest course, were all rendered with excellent art. But acting can never be truly pathetic where nature has not given the voice that is requisite for that purpose. Mr. Bancroft's voice wants the soft note of pathos; in default of which he is prone to express emotion by a thin and tremulous piping which does not go to the heart of the hearer when first heard, and becomes less moving still under frequent and protracted repetitions. Certain habits of gesture and carriage which this actor has acquired also unfortunately sit ill upon the character of the earnest-minded Russian gentleman. He is apt to emphasise trivial utterances by nodding the head and shrugging the shoulders, and to clasp his hat to his bosom in the way in which old-fashioned lovers on the stage are accustomed to denote passionate attachment. It is not easy to understand why he so often approaches the persons he addresses on the tips of his toes; or why he occasionally sidles off suddenly and stands stiffly with arms down and head slightly inclined to one shoulder. Mr. Cecil's crafty Russian restores to the part some of the dignity of which the authors have been careful to deprive it. It is at all times difficult to separate faults of the actor from defects of the part and its surroundings; but it is nevertheless easy to see that in a truly consistent and well-planned story Mr. Cecil's Baron Stein would be a very impressive personage. Habitual and perfect self-control are the qualities which it suggests, and these by a number of details hardly to be detected without close observation, yet considerable in their total effect. Excellent, for example, both in itself and for the fine contrast it affords, is the passionless tone in which, having patiently listened to the Countess Zicka's furious avowal of hatred towards Dora, he quietly observes, "You do not like her." Mrs. Bancroft, in the part of the Countess, labours under similar disadvantages. Never for one moment does the audience believe her to be half as wicked as her words and deeds represent her; nor is this fact owing to the indelible charm of this admirable actress's manner. Mrs. Bancroft's art is hardly less to be admired than her natural gifts; and she is withal too intelligent an actress to fail entirely even in an uncongenial part. It is chiefly the lack of reality in the scenes in which she appears that renders her acting in this character comparatively unimpressive. The scenery and furniture provided for the comedy indicate a satisfactory reaction against the superstitious

worship of mere scenic illustration. It is choice and appropriate without profusion or ostentation, and is entirely free from those eccentricities of decoration and arrangement which serve only to divert attention from the play.

Of *Patrie*, or rather *Fatherland*, at the Queen's, I have already spoken. This is, up to a certain point, an honest and unpretending version of M. Sardou's great tragic play; nor do the modifications which have been introduced appear to be referable to the vanity of improving. We may take the word of the adaptor for the fact that when he cut off the tragic conclusion of the play and sent the cruel Dolores to a convent, instead of allowing her to be assassinated at the window, he was animated only with a desire to reconcile his reverence for M. Sardou with a determination that no one of his audience should miss the Richmond train. Some little time might, perhaps, have been gained by further curtailments of the historical foundation in the first act; but this, as we have elsewhere seen, is a dangerous mode of shortening M. Sardou's pieces. I confess that I would rather half the stalls at the Queen's should be compelled to lose altogether the fifth act than see a great work maimed in this way. The adaptor, however, should have credit for exhibiting no sign of a weakness for introducing humorous scenes by way of what is called relief. *Patrie* is a sombre but a powerful play; its effect depends in great measure upon the fine harmony of tone which prevails throughout. If the spectator is content to vacate his seat ten minutes before the fall of the curtain and go home and read the last act for himself he will become acquainted with the entire play as M. Sardou wrote it, some necessary curtailments only excepted, and so far as he has seen it represented will have witnessed a picturesque and stirring performance. Miss Hodson does not possess great tragic power, nor has the adaptor allowed her to proceed to the full extent of the wickedness of the guilty heroine; but her performance atones by many admirable touches for what it lacks in the way of intensity. Mr. Arthur Stirling's persistence in making Rysoor a venerable personage, with an habitually solemn utterance and deliberate manner, necessarily detracts from the truthfulness of the scenes between husband and wife. Perhaps the best piece of acting in the play is Mr. Hermann Vezin's performance of the part of the cruel Duke of Alba. The scenery of *Fatherland* is highly picturesque and striking.

A scientific analysis of the stories of Mr. Byron's plays, carefully separating that which is essential from that which is merely accidental, would possibly result in the discovery that this prolific dramatist has, all along, never had but one plot, the fundamental notion of which is a hero who shall suffer some strange stroke of good or ill fortune just as the curtain is about to fall upon the first act; exhibit himself fully under changed conditions in the middle portion of the play; and return in the last act by some equally unexpected accident to the full possession of his original status. Such in brief are the leading features of his latest production; but it is doubtful whether a single person among the multitude of playgoers who are certain to witness the performance of a *Fool and his Money*, at the Globe, would think of complaining of the piece on the score of want of novelty; indeed, so inventive is the author in presenting his favourite notion in new forms, that this objection would probably not even be perceived by the spectator, unless he should happen to be in a critical mood. Never has Mr. Byron affronted common-sense with more happy audacity than in this extravagant production; rarely, indeed, has Mr. Toole been so completely at liberty to revel in humorous characterisation. "Chawles" Liquorpond, the confidential butler, who inherits the property of his deceased master, but is not happy till a court of law has invalidated the will and restored him to his original humble position in society, deserves to take a place beside Jeames de la Pluche,

though he lacks the magnificence of style and manner of Mr. Thackeray's hero, and may be regarded as a distinct variety of the species which he represents.

MOY THOMAS.

MUSIC.

VERDI's string quartett in E minor was the novelty of last Monday's Popular Concert. The work had been heard at one of the Crystal Palace Concerts in April last, when it was played (with the composer's sanction) by all the strings of the orchestra. It need scarcely be said that it was heard to more advantage on the present occasion with only one instrument to a part. It may, notwithstanding, be doubted whether the work will in any degree enhance its composer's reputation. The rest of the concert consisted entirely of familiar items. On Monday evening next Herr Ignaz Brüll, a musician famed in Germany both as pianist and composer, will make his first appearance in England. He is announced to play Beethoven's sonata in C minor; the programme will also include Schubert's posthumous quartett in B flat, to be given for the first time at these concerts.

In place of its customary prospectus for the season, the Philharmonic Society has issued detailed programmes of the first four concerts, which, as announced in our columns last week, are to be given before Easter. A more unpromising and uninteresting document has seldom been presented to the public. The four programmes contain not one single item that can by any stretch of language be called a novelty; and only two pieces by English composers are announced. One of these is Prof. Macfarren's overture to *Don Quixote*, and the other (for which amateurs may, as on many previous occasions, thank Mme. Arabella Goddard) is Bennett's concerto in F minor. We shall be curious to see whether the promise of well-worn pieces, performed often respectably but seldom in a first-rate manner, will prove attractive to the concert-goers of London.

We have received *The Tonic Sol-Fa Reporter* (letterpress portion) for 1877. We have frequently expressed our opinion in favour of the system, which we consider by far the best and surest introduction to sight-singing. Our own experience is that Tonic Sol-Faists when they have once mastered the ordinary notation are among the safest readers of music. The contents of the volume before us prove that the leaders of the movement endeavour to train their disciples to an intelligent comprehension of their art, and do not confine themselves to a merely mechanical performance. In addition to details of Sol-Fa classes, concerts, &c., the *Reporter* contains a large number of interesting papers on musical subjects, and in the literary value of its articles may compare favourably with many of its more ambitious contemporaries.

We certainly cannot in this country compete with Paris in the production of new operas. Scarcely a week passes without the first performance of some new work, sometimes of two or three, being recorded in the French musical papers. In the current number of the *Revue et Gazette Musicale* two new operas are criticised—*Le Char*, by M. Emile Pessard, given at the Opéra Comique on the 18th, and *Babiloe*, described as an "opérette villageoise," by M. Laurent de Rillé, produced at the Théâtre des Bouffes-Parisiens on the 16th. Of these new pieces the former is the more highly spoken of; the latter is said to want relief, and to have a tinge of vulgarity.

MDLLE. ALBANI made her first appearance this season at the Italian Opera, Paris, on the 16th inst., in *Lucia*.

HERR VON FLOTOW is shortly expected at Paris with his opera *La Rosellana*, which is to be produced at the Théâtre Italien during the season.

THE first volume of the supplement to Fétis' *Biographie universelle des Musiciens*, by M. Arthur Pougin, has just been published by Firmin Didot of Paris. The supplement is to be completed in two volumes.

AT the twelfth Gewandhaus concert at Leipzig, on the 10th inst., Brahms's new symphony was performed, under the direction of the composer. The work had a success equal to that obtained on the occasion of its first production in Vienna. It may be as well, by the way, to correct an error in our last number. By a slip of the pen Brahms's first symphony was spoken of as in C major, instead of C minor.

THE production of Wagner's *Rheingold* at Vienna, originally announced for January 1, then postponed to the 19th, is now further deferred, in consequence of the requisite mechanical contrivances not being ready.

THE *Neue Berliner Musikzeitung* states that Herr Henschel, the baritone singer, already favourably known to our audiences, intends to settle in London.

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